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ETHEL FULLER.

THE MATINEE GIRL.

Some people think it's a waste of time to dust photographs or books. A girl will spend ten minutes on the legs of a chair, but if you pick up your favorite author after she's finished it you'd much more dust than a stage hero after a hard rehearsal.

This, [illegible] by the way, is being said a trifle apologetically just now. I thought Arthur was the greatest play I had ever seen until Henry Irving's production in London. That held first place until I saw a performance of Richard Lovelace's first day.

The play had been taken off and a doubtful one substituted, but the stage-manager evidently had a copy of both on hand. Twenty-one old-town coats to Lovelace's twenty-three and one not down or could say [illegible] there wasn't a shadow of doubt that would vary [illegible] to an Assyrian monument.

The [illegible] and [illegible] lily-pervaded the ivory keys of a [illegible] and for a moment it looked like a hand stolen in the dressing-room.

The [illegible] valiant [illegible] and clouds of dust rose from the [illegible] they have rummaged among the [illegible] and [illegible] peeked from them like the [illegible] from a [illegible] engines on an up grade.

I sat there in a [illegible] of suspense waiting for dear old Lovelace, and then I [illegible] that I had [illegible] that he was going to [illegible] that is playing.

But, [illegible], I didn't want to talk about that. I mean, to say that I always [illegible] of books and [illegible] seventh [illegible] whether the [illegible] came in.

I was sitting at the [illegible] with the little [illegible] beauty and the blue cloth [illegible] photographs [illegible] came in.

Just as your guest is to work Theodosia comes in and says she knows she's not keeping you—that she's probably another [illegible].

The [illegible] does get [illegible] good and ready, though, for I didn't [illegible] I enjoyed [illegible] about being glad she [illegible] I enjoyed [illegible] from my desk and went on [illegible].

Now, Theodosia has her good points. She [illegible] says [illegible] that comes out [illegible] too much, and that it seems impossible [illegible] write anything about any actor except to say that he was [illegible] and that he looks like the [illegible] picture. And that he looks like the worst [illegible] he's ever presented here, etc., etc.

A publisher, she holds, who starts in to work for the good of the people is hauled over the coals and called a Jekyll and Hyde. A book-reviewing [illegible] editor and his staff are described as a "gang [illegible] and his band of cheerful thugs," that he [illegible] after [illegible] like hash, or even his [illegible], and it's a case of [illegible].

Theodosia discovers this [illegible]. I always believe in giving the devil his due first. Then you can go on reading him with a clear conscience.

[illegible]

She loosened her fur collar. I went on humming:

"Tell me, pretty maiden, why
You always come around, when you
Should stay at home—oh—oh—oh—empty—on the empty—on!"

"What's that with the legs?" she suddenly asked, looking me on the floor.

"I beg your pardon?" I said.

"That picture."

"An actor, I believe," I said, carelessly.

"A friend of yours?" she said. She pretends that she despises actors, but she really envies me because I know such quantities of nice ones.

"N-o-o-o—not exactly," I said.

"Who is it?" she said.

I had to look on the back of the card style. I didn't know really if it were a Hagenbrother or who.

"Mr. Blair," I said.

"Blair!" she said.

"Um—hm!"

"Would you call it a good face?" she asked.

"It's not so bad when it's dusted," I said.

"But it's a strong [illegible], don't you think so?"

"Yes, I'd say it was strong enough. You've got to have [illegible] before you go in for having a strong [illegible]."

"But, honestly, a [illegible] strength about it, wouldn't you [illegible]. "He doesn't look a bit like an [illegible]."

"But what do you mean by that?" I said. "You talk like a child! There are hundreds of actors and no two look just alike. Not even in the same roles and costumes!"

"Oh, I mean that look of strong individuality!" she said. "Actors" [illegible] get to express everything. You can read their very souls!"

"On the contrary," I said; "you can't tell a thing about them from their faces. They know too well how to adopt certain expressions—just how to produce them."

I put the mysterious Blair among the dusted ones and went on with the undusted ones. It was Theodosia's move.

[illegible]

"Oh, I don't agree with you at all!" she said.

"Well, I'll have to try and live through even that," I said, taking up another.

"Now, tell, what can with the chin—who is it? John Drew—Wilton Lackaye—Richard Mansfield—Willie Collier—Joe Jefferson—Nat Goodwin—Sol Smith Russell—Francis Wilson—Peter Dailey—Sam Bernard—Lew Dockstader—Dan Daly—Weber and Fields—Joe Weber—Lew Fields—Roland Reed—Nat Wills—Dave Warfield—Willie Collier—Sam Bernard—Peter Dailey—Dan Daly—Lew Dockstader

IN OTHER CITIES.

SAN FRANCISCO.

At the Columbia Feb. 24-3 the second and closing week's performances of "Way Down East" were fairly well attended. The co., save one or two members, were not equal to the demands made upon them. Grace Hayward proved Anna Moore commendably, but somewhat cold-mannered. Charles Hoyt's humor was somewhat overdone. Charles Wyngate as Lennox Sanderson, the "villain" of the piece, was as good as could be expected, but he is not a Sothern. Robert Gaillard as Professor Hackett, "the bad man of the play," was an easy-going part, and he portrayed it as the requirements of the part demanded. The singing of several old-time ballads proved a feature by the village choir, comprising Homer Wright, Mary Richards, Estelle Ward, and Hollis Hurt, was excellent.

Under the personal direction of Charles Francis Bryant, The Head of the Family was presented at the Alcazar by the regular co. the week ending 3 to well filled houses. This was the first time the comedy was seen here. The co. presented it successfully and satisfactorily.

At the Tivoli, beginning Feb. 24, The Serenade was put on by the Tivoli Opera co., and as well may it be-cause that it will undoubtedly have an extended run. This is the first time the opera has been seen here at popular prices, and these prices will tend to advance the opera's popularity materially.

George Olser, supported by the Grand Stock co., selected for his second week's bill Hoyt's A Midnight Bell, and pleased well filled houses Feb. 24-3.

At the Central Theatre week ending 3 the stock co. didn't appear in one of its accustomed melodramatic gun-plays, but, to show its versatility, devoted the week to an exceptionally clever performance of Daniel Sully's old comedy-drama, The Corner Grocery. Large business was the rule.

Charles A. Murray and Ollie Mack and Kittie Bent and a number of good singing, pretty girls to aid them, presented their second edition of Shooting the Chutes, alliteratingly and alluringly styled on the pick-up bills a "fanciless fantasy of fantastic frankness," and personally, too, some decidedly "fierce fooleries," rounded out the week Feb. 24-3 at the California to good business. The White Slave 9-15.

Fischer's Theatre, modernized into a perfect bijou of a house, not too large and not too small, with Samuel H. Friedlander as its manager and E. A. Fischer and C. W. Rehmann its proprietors, was opened Feb. 24 with The French Maid as the attraction. The opening was one of the most notable of the season. It is thought from 800 to 1,000 people were turned away the first night. Throughout the week ending 3 business was uniformly good. The cast included Arthur Lane, William Strauss, H. de Forrest, Harry Hermsen, Wilfred Blake, Edward Lehay, Max Steinle, Charles Hilldesley, Ed. Scott, Lillian Coleman, Priscilla Verne, Gladys Turner, and Madame Pilar Morin. The dances and marches incidental to the comedy, that were skilfully executed, were arranged by Priscilla Verne. The production was under the able direction of Walter Craven.

The combined thanks of the community are due Alfred Brunton and William L. Greenbaum by arranging for the Chicago Symphony Orchestra's visit here. The orchestra gave at Metropolitan Hall Feb. 26 and 28 and 1 and 2 five concerts that were to the large and enthusiastic audiences that heard them remarkable musical treats. The concerts were under the directorship of Adolph Rosenbecker, assisted by Hans Lange, soprano; R. C. Towne, tenor; Van Oordt, violinist, and Franz Wagner, 'cellist.

At Odd Fellows Hall the Del Carlo Opera co. presented 2 for the first time in San Francisco Mancinelli's three-act opera, L'Amico Fritz, in Italian, under the musical direction of Ann. H. Rudemann and V. Trumanello, before a large audience. In the cast were Marie Weber, Josephine Hill, Chev. Pietro Bandelli, Clotilde Cortesi, Guglielmi Napoleone, Mattiata Bazzoli, and Mario Galtieri.

Hollis Ward, of the "Way Down East co., is a member of the Bacchanal Cal Club, of Chicago, and the Atlantic Cat Club, of New York. This membership learned "Othello," the stage rat-catching-and-eating cat of the Columbia Theatre, a streak of good luck 3. In that he was beheaded with ribbons and roses and feted with dish cream and sundry other delicacies, dear to a cat's stomach, by Miss Ward. This act of Miss Ward's was not due to any egregiously fine performance, or any broken rat-catching record on the part of "Othello," but only a heart-deep sympathy, interest and enthusiasm on the part of Miss Ward for things feline.

"A Trip Through Canada" was the subject of a very interesting lecture by Professor H. K. Fairchough at Mechanics' Institute 2. The lecture was illustrated and was enjoyed by a good hall full.

Manager Friedlander and Proprietors Fischer and Rehmann, of Fischer's Theatre, are assisted by the following attaches: Samuel Aaron, treasurer; Albert Vellier, assistant treasurer, and Phillip Hastings, press agent. The stage is under the direction of Walter Craven, stage-manager; Louis H. Hitman, musical director; Ed Englander, scenic artist; R. D. Sherman, Jr., master mechanic; Charles Desta, master of properties; Henry Kimball, electrician, and Gale Garrard, flyman.

Lyddall Bacon, the father of Frank Bacon, of the Alcazar Stock co., died at San Jose, 24.

Through the explosion of a gun at Vallejo St. Street and Osbourne, the seventeen-year-old son of George Osbourne, the seventeen-year-old son of George Osbourne, the stage carpenter of the Alcazar Stock co., had his left hand so badly lacerated that amputation at the wrist was made necessary.

The New Dramatic Society celebrated its first anniversary by giving, as its 25th performance, a three-act comedy, by Robert Watt, entitled What's Next. The act comedy, by Robert Watt, entitled What's Next. The act comedy, by Robert Watt, entitled What's Next. The

and Miss Davis as Rosana, played with their old-time fervor and were effective. Anna Boden, Charles F. Keating, Andrew McLeod, and Stuart Johnson deserve mention. A Run on the Bank 16-18.

Daniel Bingham's revival that was scheduled for 6 has been twice postponed on account of the singer's illness.

Andrew Robson will be seen at the Tuck 13-15 in Richard Carvel.

Innes' Band will give two concerts at the Tuck 6.

The Transportation Minstrels, to be given by local railroad men in April, promises to be a lively show. Most of the parts have already been assigned, and there will undoubtedly be great rivalry to see which road produces the best entertainers.

Frank M. Holland, nephew of Mildred Holland, is in town this week in advance of Two Little Vagrants.

Bergeron, the hypnotist, will make his tenth and last appearance at the Lafayette Sunday 5.

JOSEPH O'CONNOR.

MONTREAL.

The Climbers opened at the Academy 3 to a very good audience. The play is one of the best we have had this season, and the co. is exceptionally capable. Charles Kent, as Richard Stirling, gave a powerful impersonation. Jennie Eustace was admirable as Mrs. Stirling. James Carew was manly and convincing as Edward Warden. Bennett Sturgis made the most out of the part of Frederick Mason. Fred W. Peters was an excellent Trotter. Marguerite St. John, an old favorite here, made a capital Mrs. Hunter. Marion Berry was charming as the irresponsible Clare. Ethel Winthrop, an old Montreaker, was a capable Aunt Ruth, and in the difficult part of Miss Gadsby, Marion Giroux scored a hit. The play was beautifully staged and costumed. Eugene Cowles' Opera co. 10-15.

Another Clyde Fitch play, Barbara Frietchie, was seen at the Francais 2-5 by good audiences. The play was well staged and capably acted. Frances Grant made a handsome Barbara, and acted well in the heavier portions of the play. Her lighter scenes lacked spontaneity. Edith Newman was satisfactory as Sue, and Nellie Harwood gave a good sketch of the old darky mammy. R. G. Williams was a capable Captain Trumbull, and J. H. Hamilton and Henry Miller also deserve mention. The Devil's Auction 12-15.

The Proctor Stock co. presented The Banker's Daughter 2-5 to good business. The best performance was very smooth, and reflected great credit on the stage-management. Alphonsa Bisbee made an excellent Shrinkshaw. Charles DeLand was a capable and kind Strinkshaw. Charles DeLand was a capable and kind Strinkshaw. George Washington Philpot, J. H. Wallis amusing. George Washington Philpot, J. H. Wallis was a dignified Westbrook, Robert Lieber made the most of the small part of Hastings, and A. Proctor Jones and A. F. Richardson did good work as Count Leon and Harold Bentinck, respectively. A special bit of characterization was Claude Cooper's Mr. Jenvis. Eleanor Browning was seen to advantage as Miss Westbrook. Rosetta Hayden did well as Mrs. Lillian Westbrook. Rosetta Hayden did well as Mrs. Brown, that is one of the best parts she has had, and Grace Reynolds was good as Mrs. Bulcomb. Billy Link Eagle Hunter was good as Mr. Bulcomb. Billy Link Eagle Hunter was good as Mr. Bulcomb. Billy Link in a monologue and Clarice Vance in a really artistic rendering of coon songs, formed the vaudeville. Throughout the day, 4, was the anniversary of the opening of the theatre under the Proctor management, and was a gala night. The theatre was tastefully decorated with palms, flowers, etc., and souvenirs were given away to every lady in attendance at both performances. The business was enormous.

Lew Dockstader's Minstrels will be at the Francais Monday 13.

Manager Hennessy is the hill at the Francais Hospital.

George Gudsmith gave another entertainment at Windsor Hall 1.

W. A. TREMAYNE.

PROVIDENCE.

There were many interesting features in the performance of In Old Kentucky given at the Empire Saturday 3-5, and it drew large and pleased houses. People never tire of the open track scene, the comic horse-race and the "Pickaninny Band" and the substitution for the old Shawnee Mound. Allen Tenny Hunt was well fitted as Wheatcroake Hood. Allen Tenny Hunt was well fitted as Wheatcroake Hood. Allen Tenny Hunt was well fitted as Wheatcroake Hood. Robert Lieber made the most of the small part of Hastings, and A. Proctor Jones and A. F. Richardson did good work as Count Leon and Harold Bentinck, respectively. A special bit of characterization was Claude Cooper's Mr. Jenvis. Eleanor Browning was seen to advantage as Miss Westbrook. Rosetta Hayden did well as Mrs. Lillian Westbrook. Rosetta Hayden did well as Mrs. Brown, that is one of the best parts she has had, and Grace Reynolds was good as Mrs. Bulcomb. Billy Link Eagle Hunter was good as Mr. Bulcomb. Billy Link Eagle Hunter was good as Mr. Bulcomb. Billy Link in a monologue and Clarice Vance in a really artistic rendering of coon songs, formed the vaudeville. Throughout the day, 4, was the anniversary of the opening of the theatre under the Proctor management, and was a gala night. The theatre was tastefully decorated with palms, flowers, etc., and souvenirs were given away to every lady in attendance at both performances. The business was enormous.

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W. A. TREMAYNE.

JERSEY CITY.

The Night Before Christmas was the attraction at the Academy of Music 2-4 and drew fine business. Tragedy and comedy are combined in this play, and several good specialties are introduced. Lillian Lee was clever as Santa Claus. The cast, with exception of Miss Lee, was composed of amateurs. The play was presented by a complete production. Miss Gertrude Lamb is the main portion of the cast and gives particularly clever impersonation in the third act. Ethel Hall, of the Hayes cast, was good, supporting Miss Lee. Walter Wentworth, Robert Lieber, Walter Hagner and W. Keller as the third father, William Hagner as the Schoolmaster, Lee Lindell as the prosecuting attorney, Horace Middleton as the young lover, Charles Gilbert, Jr., as the child, Earl Abbey as the tramp, C. Wilson as the villain, Earl Abbey as the tramp, Fred Anderson as the country beau, Grace Lamb as the young schoolmistress, Helen Gurney as the Clerk of the Court, Miss Hagner as the Quaker matron, Miss Hall with Annie Hagner as the Quaker matron, Miss Hall with Annie Hagner as the Quaker matron, Miss Hall with Annie

of Mr. Nothing more artistic than Mr. Keener's acting has been seen here for a long time. Special mention should be made of the fine work of Taylor Holmes, Frederick Murray, George C. Boniface, Alexander Vincent, Frank J. McIntyre, Miss Phillips, and Joseph Creswell; staging picturesque and correct. Murray Comedy co. opened 3 for week in The Sweetest Girl in Dixie; good co. and specialties. Peace in Love, a new comedy, will be produced by the Universalist Society 11, 12. The Little Minister 13.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Nat. Brigham, lecturer, Feb. 26; fair audience pleased. George H. Downing's Vaudeville 3; large audience; pleasing performance, introducing John L. Sullivan, the Stantons, Billy O'Day, Williams and Melburn, Mabel Dubrey, Brunnell and Kimberly, May Tresco, Dandy and Wright, and Russell and Dunbar, and concluding with one act of U. T. C. with John L. Sullivan as Simon Legree. Duffy's Jubilee 6. York State Folks 11. Minstrels (local) 17.

WATERBURY.—POLI'S THEATRE (Sam Jacques, manager): Maude Adams in Quality Street Feb. 27 to one of the largest audiences of season. Kilties' Band 28 to good business. Frank Keenan in Hon. John Grigsby (return) 3; large and enthusiastic audience. The New Yorkers 6. Sis Hopkins 8. 'Way Down East 11, 12.

MERIDEN.—JACQUES' OPERA HOUSE (Jacques and Risley, managers): Keney-King Stock co. closed successful week 1. Rose Melville in Sis Hopkins 6 to large and pleased audience. Elite Vaudeville co. 8. Primrose and Dockstader's Minstrels (Elks' benefit) April 2.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Alma Chester co. closed very successful week 1. York State Folks 2 to small audience on account of a severe storm; excellent performance.

STAMFORD.—GRAND OPERA HOUSE (L. M. Hoyt, manager): Don't Tell My Wife Feb. 25 pleased large house. Sis Hopkins 3; good performance and audience. York State Folks 4; large house; excellent performance. Don't Tell My Wife (return) 8.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): On the Suwanee River 12. The Little Minister 17.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, manager): Don't Tell My Wife Feb. 27; fair co.; poor house.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Dark.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayliss, manager): Our New Minister 3; fair house pleased. The Penitent 5 to fair house. Calhane, Chace and Weston's Minstrels 6; big house delighted. Grace George 7. A Texas Steer 8. Corse Payton's Comedy co. 10-22.

FLORIDA.

JACKSONVILLE.—BURBRIDGE NEW THEATRE (J. D. Burbridge, manager): Lewis Morrison in Faust Feb. 25; large and pleased house. Haverly's Minstrels 26 to large and appreciative audiences. The Casino Girl 1 drew large houses, that generously applauded the specialties. The Burgomaster 6.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Robson Theatre co. Feb. 24-1 to small business. Lewis Morrison 3. Reaping the Harvest 5. Adelaide Thurston 8.

TAMPA.—TAMPA BAY CASINO (J. W. Conroy, manager): Boone Yaki co., hypnotists, Feb. 27-1 to good business. Spooner Dramatic co. opened for week 3 to full house; good co.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Atlanta Lecture Association presented Professor Clark 1 to one of the largest and most appreciative houses of season. Adelaide Thurston in Sweet Clover (return) 3, 4, to large audiences. Miss Thurston and co. scored. Otis Skinner in Francesca Da Rimini 5, 6. Atlanta Lecture Association 7. Jefferson De Angelis 8. Roberval Opera co. 10, 11. Rogers Brothers 12, 13. Lewis Morrison 14, 15.—COLUMBIA (Henry and Julius De Give, managers): Mabel Paige co. 3-5 opened to one of the largest houses of season and continued to good business. Star very popular here. Plays: The Little Egyptian, The Little Coquette, The Deacon's Daughter, and My Lady Nell. Joshua Simpkins 8. Bentfrow's Jolly Pathfinders 10-12.

SAVANNAH.—THEATRE (W. B. Seeskind, manager): Adelaide Thurston in Sweet Clover Feb. 26 to large audience; performance excellent. Mary Manning in Janice Meredith to one of the largest audiences of the season; performance excellent; costumes and scenery good. The Casino Girl 3 to fair audience; performance not up to expectations. Haverly's Minstrels 4 to topheavy house; performance excellent. George Wilson as usual made hit. The Burgomaster 7. Julius Grau Opera co. 10-16. Shavlin Dramatic co. 17-22. Harris and Parkinson co. 24-29.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Wolf, managers): Reaping the Harvest Feb. 19; small house; good co. Lewis Morrison in Faust pleased good house 20. R. D. MacLean and Odette Tyler in King John 21; fair house; splendid performance. The Casino Girl 22; fair house and co. Haverly's Minstrels 3 pleased good house. The Burgomaster 5. Julius Grau Opera co. 7, 8. Mamma's New Husband 11 canceled. Dan Darleigh 12. Ward's Minstrels 17.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. F. Springer, manager): The Casino Girl Feb. 26 to large audience; pleasing performance. Lewis Morrison 27 canceled, on account of railroad wreck. Reaping the Harvest 1 to small audience; pleasing performance. The Burgomaster 3 to large and enthusiastic audience. Julius Grau Opera co. 4 to large audience, to large audience; fair performance. The Captain, night, to small audience; fair performance. Jefferson De Angelis 7. Are You a Mason 17.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, manager): Finnigan's Ball Feb. 26 pleased good house. Adelaide Thurston in Sweet Clover (return) 1; two delightful performances to good business, in spite of flood. Otis Skinner in Francesca da Rimini 3; excellent production; good house. William Morris deserves mention. Mary Mannering in Janice Meredith 4; performance excellent; large audience. Haverly's Minstrels 10. Jefferson De Angelis 11. Lewis Morrison 13. Are You a Mason 14.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, managers): Haverly's Minstrels Feb. 25; full house; good co. George Wilson made his usual hit. Reaping the Harvest 27; good house and performance. Tom Fitch very good. Julius Grau Opera co. 6. The Star Boarder 19.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): The Casino Girl Feb. 27; light business; good co. Mary Mannering in Janice Meredith 28 to large and enthusiastic audience. The Burgomaster 4. Jefferson De Angelis 10.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee): The Thatians (local) 1 to good house. Bentfrow's Jolly Pathfinders 3-8 opened in From Sire to Son to S. R. O.; performance good.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, managers): Haverly's Minstrels Feb. 24 to large and delighted audience. Jules Grau Opera co. 5.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Mabel Paige co. Feb. 24-1 to good and pleased audiences.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, manager): Melbourne MacDowell in La Tosca Feb. 19; fair house; excellent production. Daniel Sully in The Parish Priest 26; good house; pleased audience. The Christian 1. Whose Baby Are You 3.

POCATELLO.—AUDITORIUM (Colonel Hansford, manager): Imperial Stock co. Feb. 23-28 to light business; fair co. A White Elephant 1; business and co. fair. The Denver Express 3. Barlow Brothers' Minstrels 6.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner): Barlow Brothers' Minstrels 7. A White Elephant 10. Daniel Sully 14. Rose Coghlan 18. A Barrel of Money 24.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): James Boys in Missouri Feb. 23; topheavy house pleased. High Rollers Burlesquers 24; good house pleased. East Lynne 25; large audience; good production. Sporting Life 26; good audience pleased. The Spy of Gettysburg by Co. C, "Governor's Guards" (local) 27 to S. R. O.; creditable performance. Si Perkins 28 suffered from the big business of previous night, but gave good performance. Finnigan's Ball 1; fair audiences pleased. Treasure Island 2; big business; fair co.—ARION HALL (formerly Music Hall): Rucker's Kerek Wonders Feb. 23-2 to S. R. O. in Kathleen Mavourneen, East Lynne, An Heir in Rags, Mable Heath, Uncle Josh Whitcomb, Rip Van Winkle, and Ten Nights in a Barroom. Bryant's Burlesquers 7. Vogel's Minstrels 9, 10. Miss Bob White 11. Humpty Dumpty 12.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, manager; J. T. Conners, business manager): Stetson's U. T. C. Feb. 27 pleased fair house. Sporting Life 1; good business and co. Two Little Waifs 2 to S. R. O.; co. poor. A Cavalier of France 8. A Man of Mystery 9. East Lynne 14. A Lion's Heart 16. My Geraldine (local) 17.—ITEM: J. J. Poulton, treasurer, and W. G. Matthews, assistant treasurer, of the New Calumet, have been assigned seats in My Geraldine, to be given by the Columbian Dramatic Society.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Women Against Woman Feb. 19; business good; performance fair. The Starbucks 21, 22; business light; co. good. Walker Whiteside in Hearts and Sword 23 to S. R. O.; excellent performance. The James Boys in Missouri 25 to light house. Hello, Bill (return) 26 drew well and pleased. The Gay Mr. Goldstein 1; light business; performance indifferent. Al. H. Wilson in The Watch on the Rhine 2; big house pleased. East Lynne 3 to light business; co. fair.

LINCOLN.—BROADWAY THEATRE (Comitt and Fulton, managers): Cleveland's Minstrels Feb. 24 to good house; satisfactory co. Local Band Concert 25; matinee 27; light business; good performance. Al. H. Wilson in The Watch on the Rhine 1 delighted good audience. Hello, Bill (return) 4 to capacity; good performance. Finnigan's Ball 6. Miss Bob White 8. Humpty Dumpty and the Black Dwarf 11. Ullie Akerstrom Comedy co. 12-15. The Evil Eye 20. An American Gentleman 24. The Heart of Chicago 26. The Daisy Farm 27.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, manager): Ferris Comedians Feb. 24-1 to large business in A Daughter of the South; The Black Flag, For the Love of a Woman, The Commodore, The Two Orphans, and In Peril. Al H. Wilson in The Watch on the Rhine 27 to one of the largest houses of season. Frank Dixon lectured 3 to large attendance. The Belle of New York 6. An American Gentleman 7. Miss Bob White 10. Durno-Emmett co. 11. At Valley Forge 14. Sousa's Band 22.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Jacobs and Steinberg co. Feb. 24-1 in Life for Life, Under Two Flags, The Great Diamond Robbery, A Village Romance, The Tenter's Daughter, and Away Out West; fair business; good co. Claude and Addie Meinotte and Will A. Grigg deserve mention. Tennessee's Pardner 5. Chase-Lister co. 17-22.—ITEM: Harry J. Bryan, business agent of Jacobs and Steinberg's Stock co., spent Sunday, Feb. 23 here with friends.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wolkan, Jr., manager): The Blondells in The Katzenjammer Kids Feb. 25; good audience pleased. David Harum 27; fair house. The Watch on the Rhine 28 to fair business. Al H. Wilson scored. The Black Dwarf 1; big business; satisfactory performance. American Burlesquers 3; good co.; topheavy house. Nell Burgess 5. The Starbucks 6. Finnigan's Ball 7. Vogel's Minstrels 8.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., managers): The Starbucks Feb. 27; excellent performance; small house. Outlaw Joe 28; fair performance; good house. The Telephone Girl 1 pleased good houses. The Cowboy and the Lady 2 delighted large house. 8. Miller Kent and Mary O'Brien scored. When We Were Twenty-one 5. American Burlesquers 6. At Valley Forge 7. Kidnapped in New York 9. The Watch on the Rhine 10.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Starbucks Feb. 28; excellent performance; small business. Hello, Bill 6. At Valley Forge 8. East Lynne 12. Vogel's Minstrels 25.—ITEM: F. E. Morse closed his Jess of the Bar Z Ranch co., with Alice Archer as star, at Allentown, Pa., after a trip to the Coast and back. Mr. Morse will manage Starbucks in future.

PARIS.—SHAFF'S OPERA HOUSE (L. A. G. Shaff, manager): Al. H. Wilson in The Watch on the Rhine Feb. 26 to fair audience; one of the most pleasing entertainments of season. A Bachelor's Honeymoon 1 to good house; unsatisfactory performance. Treasure Island 8. Si Perkins 11. At Valley Forge 13. Old Arkansaw 15. The Dairy Farm 24. A Breezy Time 27. Palmer's Ten Nights in a Bar Room 31.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, manager): Murray Comedy co. Feb. 24-1 in Nature's Nobleman, The Black Flag, A Convict's Wife, John Martin's Secret, Reaping the Whirlwind, Cinderella, and The Red Cross Nurse to good business. Ullie Akerstrom co. 10. A Cavalier of France 15.

CANTON.—NEW OPERA HOUSE (A. R. Watsman, manager): James Boys in Missouri Feb. 24; business fair; good performance. Sporting Life 25; business fair; performance good. The Gay Mr. Goldstein 27 pleased small house. King Dodo 1 pleased fine house. The Watch on the Rhine 3. Nell Burgess 4. Humpty Dumpty 10. The Evil Eye 21.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, manager): 'Outlaw Joe Feb. 25; good co.; fair house. Under Two Flags 3 failed to appear. Passion Play pictures 5. Charity benefit 7. A Cavalier of France 11. Kidnapped in New York 14.—ITEM: The entire force of Opera House employes struck last week.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): The Telephone Girl Feb. 25 to good audience. Nell Burgess in The County Fair 27 to fair business. Innes' Band 28 delighted good house. The Heart of Maryland 1 to fair house. East Lynne 4. The Cowboy and the Lady 7. American Burlesquers 7.

AURORA.—OPERA HOUSE (J. H. Plain, manager; H. E. Grampp, assistant manager): David Harum Feb. 25 to S. R. O. Ullie Akerstrom Stock co. 27-1 in My Oriental Friend, The Doctor's Warm Reception, and A Bachelor's Housekeeper to fair business. Sporting Life 6. Naughty Anthony 7. The County Fair 8.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Walker Whiteside in The Merchant of Venice Feb. 24 to large and pleased audience. Humpty Dumpty 25 to topheavy house. Finnigan's Ball 26; medium house. David Harum 28 to good audience.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Nell Burgess in The County Fair Feb. 24; packed house pleased. Dominant Night Chorus (local) 25 to packed house. King Dodo 27; S. R. O.; audience well pleased; receipts exceeded house record. The Flints, hypnotists 2-7.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Latttrell, manager): Si Perkins Feb. 27; topheavy house pleased. King Dodo 28; house sold out; matinee, good audience; fine performances. Hand Bell Ringers (lecture course) 4 canceled. Arizona 17. Ullie Akerstrom co. 20-22.

TAYLORVILLE.—VANDERVEER'S OPERA HOUSE (M. J. Hogan, manager): Gorton's Minstrels Feb. 15; good co. and house. Mr. Lyons deserves mention. Cleveland's Minstrels 22 to fair business. Sporting Life 24; good co.; large house. The County Fair 25.

JOLIET.—THEATRE (William H. Hulshizer, manager): David Harum Feb. 26 to capacity; performance well received. The Strollers 28 to S. R. O.; performance good. The Gay Mr. Goldstein 3; fair business and performance. A Cavalier of France 6.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): The Gay Mr. Goldstein 2; good attraction and audience. Thomas Keogh and Mary Hampton scored. King Dodo 5. Ullie Ackerstrom co. 6. Naughty Anthony 9.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): King Dodo Feb. 25; large and pleased audience. The Evil Eye 4; good business and production. Mayme Mayo made hit. Tennessee's Partner 7. The Telephone Girl 10. Arizona 12. Uncle Hez 15. Flints, hypnotists, 17-22.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): De Nerve Stock co. Feb. 27, 28 to deservedly poor business. Plays: The Prince of Liars and Camille. Dr. Foster, magician, 2; good performance to S. R. O. King Dodo 11. Peck's Bad Boy 21.

MATTOON.—THEATRE (Charles Hoque, manager): Al. H. Wilson in The Watch on the Rhine Feb. 26 delighted fine house. Finnigan's Ball 27 pleased fair house. Sporting Life 28; good attraction and business.

MORRISON.—AUDITORIUM (Lewis and Skelly, managers): At Valley Forge 4 pleased fair house. Almandbury Hand Bell Ringers 8. Roanoke 10. Vogel's Minstrels 27.

OTTAWA.—FARRELA'S THEATRE (T. B. Farrell, owner): The Flints, hypnotists, Feb. 24-1 to large business. King Dodo 4; excellent performance; receipts $530. The County Fair 7.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (George W. Pittenger, manager): Tennessee's Pardner 4; fair house and co. The Heart of Chicago 14. Two Little Waifs 20. Sag Harbor April 14.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, manager): Liquid Air Lecture 1; small audience delighted. A Bachelor's Honeymoon 6. The Heart of Chicago 12. Cummins' Band 19.

KEWANEE.—McCLURE'S OPERA HOUSE (Thomas McClure, manager): Y. M. C. A. Feb. 25; large audience. Naughty Anthony 8. A Cavalier of France 12. Humpty Dumpty 14.

CLINTON.—RENNICK OPERA HOUSE (J. C. Gallica, manager): The Cuban Spy Feb. 27 to light house; co. canceled second night 28. Si Perkins 4. Hello, Bill 5. Finnigan's Ball 6.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): An American Gentleman 6. The Heart of Chicago 11. Nell Burgess 18. Down Mobile 21. A Breezy Time 26.

ROCKFORD.—GRAND OPERA HOUSE (T. J. Hawks, manager): The Girl from Maxim's 1 to fair house. Woman Against Woman canceled. Murray Comedy co. in The Black Flag 3 to crowded house.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, manager): East Lynne Feb. 27; good performance and house.

BUSHNELL.—OPERA HOUSE (George C. Klein, manager): Concert (local) 4. Where the Laugh Comes in 18.

MARENGO.—OPERA HOUSE (R. D. Patrick, manager): A Cavalier of France 24.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): At the Old Cross Roads Feb. 25 pleased packed house.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): The Gay Mr. Goldstein 5, David Harum 7.—AUDITORIUM (Harry G. Sommers, manager): Blayton's Jubilee Singers gave pleasing concert Feb. 26 to large house. The Strollers 1 to S. R. O.; excellent performance. John Henshaw, Edwin Foy, D. L. Don, Harry Fairleigh, Marie George, and Josie Dewitt won honors; supporting co. good; state settings attractive. The Volunteer Organist 3. Stetson's U. T. C. 4. Julia Marlowe 10.—ITEMS: Members of the South Bend Turnverein are making preparations to give a minstrel performance the latter part of March.—Rose Melville, of Sis Hopkins fame, has purchased a handsome residence here.—South Bend Lodge, No. 235, B. P. O. Elks, held a social session Feb. 24, at which Hon. Abraham Lincoln Brick, Congressman from the Thirteenth District, was initiated. Among the 300 guests present were Elks from Elkhart, Goshen, Mishawaka, Laporte, and Benton Harbor. Oscar Verweire's Third Regiment Band furnished music. Applications have been received from 106 candidates, who will be initiated April 2. The Elks are preparing to build a home here.—Frederick Ingersoll and W. P. MacHenry, of this place, and Louis Haslanger, of New York, will give a professional concert at Auditorium Annex April 1.—Mr. and Mrs. J. M. Studebaker, of this city, were in New York at the time of Prince Henry's visit, and through the courtesy of Harry G. Sommers, manager of the Knickerbocker Theatre, of New York, and the South Bend Auditorium and Oliver Theatre, attended the gala performance of opera at the Metropolitan Opera House.—Professor Boyer, formerly of this place, is in New York making preparations to stage the comic opera, Miss Storm, that was produced at the Auditorium here last season by amateurs. The music was composed by Professor Boyer.—The Commercial Athletic Club entertained all who participated in the recent Trip to Coney Island performance 5 at their club house.

H. GAIL DAVIS.

MARION.—THE INDIANA (E. L. Kinneman, manager): De Witte Miller, lecturer (Y. M. C. A. Course), Feb. 26 to large audience. Mr. and Mrs. E. R. Spencer and capable co. presented A Cavalier of France to large audience 27. Willard Newell shared honors with stars. William L. Curtin also deserves mention. Mountings splendid. The Dairy Farm made its annual visit 28 to comfortably filled houses. Mae Barnes, Theodore Rook, Paul Taylor, Sarah Ward, John Milton, Louise Evarts, and Lordi Eddinger good, as formerly; rest of co. capable; scenery realistic. David Harum 4; ordinary co.; one of the largest houses of season. Stetson's U. T. C. 5. The Belle of New York 11. Mildred Holland 12. The Volunteer Organist 18. The County Fair 21.—THE GRAND (E. L. Kinneman, manager): King Dramatic co. closed week Feb. 24-1 to packed houses. Plays: The Bondman, Cumberland '61, Faust, A Ward of France, Michael Strogoff, The Cherry Pickers, and East Lynne. A feature of the performance 28 was the contest of local amateurs in specialties between the acts. The first prize was won by Hazel Robinson. The Heart of Chicago 3 to two large houses; capable co. City Club Burlesquers 5. The Katzenjammer Kids 6. Trans-Atlantic Burlesquers 7, 8. American Burlesquers 12, 13. James Boys in Missouri 14, 15.—ITEMS: Sousman and Landess have the contract for the erection of a new theatre at Fairmount, to be ready for next season.—One thousand people attended the Elks' Indoor Fair and Carnival at Anderson 26. A day was given Shelbyville and Indianapolis Elks. About $1,200 was cleared by the lodge.—The annual Eatedfodd was held at Elwood 3 and most of the prizes were captured by Gas City talent.—The Heart of Chicago was presented at the National Home for Veterans here 4.—At a business meeting 27 the local Elks appointed a Building Committee and instructed them to proceed with the erection of the new home. A social session followed the meeting, with several members of A Cavalier of France co. as guests.—The Soldiers' Home Band will give a concert for the benefit of Harry Linn at the Indiana 19. Local talent will assist in the programme.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (M. L. Bowmaster, manager): Who, What, When Minstrels Feb. 26; excellent co.; fair business. Charles Frosto and Al. Warde deserve mention as does Le Barr, contortionist. A Breezy Time 7. Kinsey Komedy Ko. 10-15.—MASONIC OPERA HOUSE (Calvin Wissler, manager): Wayne co. (Farmers' Institute) 12, 13.—ITEMS: Plans are being formed for the erection of a new theatre next Summer, to be under the management of Mr. Bowmaster, of the Main Street Opera House.—Mr. and Mrs. F. E. Hillicher and several others of the Rackman Comedy co. visited Manager Bowmaster, of the Main Street Opera House, last week.

ANDERSON.—GRAND OPERA HOUSE (J. R. Dickson, manager; J. V. Cook, local manager): The Devil's Daughter Feb. 28; fair performance; good business. A Poor Relation 26; satisfactory performance; good house. The Explorers 1; excellent performance to S. R. O. Richard Carle, Ruth Waite, and Agnes Paul very good. David Harum 2; good co. and house. Stuart Robson 10. Two Little Waifs 12. Stetson's U. T. C. 14. Rich Ruffers Burlesquers 17. The Cowboy and the Lady 21. Si Perkins 22.—ITEM: H. D. Bowman, manager of A Poor Relation co., shook hands with old friends while here, as this place was his home when a boy.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, manager): The Devil's Daughter Feb. 27 to large attendance; good performance. Blayton's Jubilee Singers 28 (Y. M. C. A. Lecture Course) pleased S. R. O. audience. Vogel's Minstrels 1 to good business; performances above the average. Old Arkansaw 3. David Harum 5. The Belle of New York 6. Mildred Holland 10. The Volunteer Organist 17. Naughty Anthony 19. The County Fair 21.—ITEM: The Elks are making preparations for the State meeting and carnival, to be held here the third week in June.

HARTFORD CITY.—VAN CLEVE THEATRE (W. L. Van Cleve, manager): The Girl from Chili Feb. 25; large business; good performance. Old Arkansaw 27 pleased large audience. The Volunteer Organist 8. Mildred Holland 12. A Crazy Guy 14. Stetson's U. T. C. 17. A Run on the Bank 19. James Boys in Missouri 20. Palmer's Ten Nights in a Bar Room 21. Bryan's Comedians 27-29. The Gamekeeper 31.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): The Explorers Feb. 26; business and performance good. The Chaperons 7. A Breezy Time 8. The Katzenjammer Kids (return) 12. Naughty Anthony 21.—THE PHILLIPS (Murray and Swisher, managers): Thelma 26; business large; performance good. City Club Burlesquers 4; large business; performance good. Knickerbocker Burlesquers 20.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Lost in New York Feb. 22; fair co.; good house. James Boys in Missouri 28; fair performance; good house. A Poor Relation 1; good co.; crowded house. The Convict's Daughter 3. The Katzenjammer Kids 5. Elks' Minstrels 7, 8. Two Little Waifs 11. A Crazy Guy 12.

EVANSVILLE.—GRAND (C. J. Scholz, manager): Rogers Brothers in Washington Feb. 27. Miss Bob White 5. The Evil Eye 6. Julia Marlowe 10.—PEOPLE'S (C. J. Scholz, manager): The Katzenjammer Kids 2 satisfied good house. Ten Nights in a Bar Room 3. Tennessee's Pardner 9. Hasco and Holland's Minstrels 13. Uncle Hez 14.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Manager Hall refused to permit the De Nerve Stock co. to finish their engagement here. The Volunteer Organist 4 to S. R. O.; audience pleased. A Cavalier of France 7. Sporting Life 10. Lecture Course 12. Mother Goose (M. E. Church) 14, 15. The County Fair 31.

GOSHEN.—IRVIN OPERA HOUSE (F. J. Irvin, manager): At Valley Forge Feb. 28; fair house and performance. Stetson's U. T. C. 3 to good business. The Belle of New York 12.—ITEM: Leon W. Washburn, of Stetson's U. T. C., while here announced that he would take out a congress of all nations next Summer.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Vogel's Minstrels Feb. 24 to large and appreciative audience. The Dairy Farm 27; good business; excellent co. The Convict's Daughter pleased fair audience 28. Old Arkansaw to light house; good performance. Kepner Komedy Ko. 3-5. Two Little Waifs 7.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): A Day and a Night Feb. 25; good audience; excellent performance. Thomas Dixon, lecturer, 26; packed house. The Katzenjammer Kids 3; large audience; performance good. The Bloodells made hit.

MADISON.—GRAND OPERA HOUSE (Graham and Sheik, managers): Papa's Baby Feb. 27; good house and co. Innes' Band 2; packed house delighted. A Breezy Time 15.—ITEM: Gebest Sisters, with the Papa's Baby co., are natives of this place, and received an ovation.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, manager): Frank Davidson co. opened for three nights 3 in Robinson Crusoe to good house; co. good. Other plays: Farmer Hopkins, and The Folks up Willow Creek. Elvie Burnett Concert co. 8.

ANGOLA.—CROXTON OPERA HOUSE (Paul Croxton, manager): Angola Military Band concert Feb. 27 to S. R. O. W. G. Wooley, lecturer, 4. W. H. Smith (People's Lecture Course) 10. Frank Davidson co. 17-19. Angola Dramatic co. (local) 24.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Vogel's Minstrels Feb. 27 to S. R. O.; pleasing performance. James in his hoop specialties made hit. The Volunteer Organist 7.—ITEM: Manager Law is booking attractions for Boyd Park.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): The Heart of Chicago Feb. 26; fair house displeased. A Volunteer Organist 6. Two Rich to Marry 17. Richards and Pringle's Minstrels 28. Finigan's Ball canceled.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): The Girl from Chili Feb. 26; fair co.; good house. Miss Balch and John Leach deserve mention. A Day and a Night 4. Two Little Waifs 10. The Volunteer Organist 19.

VINCENNES.—MOLIMEN'S THEATRE (Frank Greene, manager): Virginia Harned in Alice of Old Vincennes Feb. 28 to packed house. Miss Harned was the recipient of many social attentions while here. Miss Bob White 6. The Evil Eye 7.

AUBURN.—HENRY OPERA HOUSE (J. C. Henry, manager): Thomas Dixon Lecture Course) 4 to fine house. Stetson's U. T. C. 5. Frank S. Davison 13-15. Governor Geddes lecture Course) 19. Peaceful Valley 25.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Kepner Komedy Ko. Feb. 27-1 to Self Accused. East Lynne, and substitute for a Million (Other People's Money) to small business. A Baggage Check 4 failed to appear.

DECATUR.—BOSSE'S OPERA HOUSE (C. W. Bosse, proprietor): La Dell, magician, to fair house; good entertainment; Mr. La Dell closed here to leaves in a few days for points in Texas and Mexico through the South. The Volunteer Organist 14.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gastschalk, manager): Pusey and St. John in A Run on the Bank Feb. 25; crowded house; fair performance. Innes' Band 3. A Poor Relation 6. A Country Kid 12. The Telephone Girl 17.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, manager): A Cavalier of France 4; fair house; praiseworthy performance. The Convict's Daughter 6. Sporting Life 8. Peaceful Valley 12.

WINCHESTER.—OPERA HOUSE (C. E. Magee, manager): Peck's Bad Boy Feb. 25; good house; unsatisfactory co. The Hottest Coon in Dixie 4. A Breezy Time 6.

CRAWFORDSVILLE.—MUSIC HALL (Mace Townsley, manager): David Harum 1; large house; fair performance. Vogel's Minstrels 5. Starbucks 8. Stetson's U. T. C. 10.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager) Old Arkansaw Feb. 28 to good business; first-class attraction. Two Little Waifs 8. Waifs of New York 11.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): A Wise Woman Feb. 27 pleased good house. A Cavalier of France 1; large audience; first-class performance. Streeter's Stock co. 10-15.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): The Explorers Feb. 26; good performance. Vogel's Minstrels 4 to large house. The Belle of New York 7. Julia Marlowe 11.

HUNTINGTON.—OPERA HOUSE (Ed. Harter, manager): Vogel's Minstrels Feb. 26 to capacity; best minstrels seen here in years. Backman Comedy co. opened for week 3 in My Jim to S. R. O.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): The Katzenjammer Kids Feb. 27 to S. R. O. An American Gentleman 5. The Heart of Chicago 8. Si Perkins 10.

TIPTON.—KLYLEA THEATRE (Maxwell and Sims, managers): A Cavalier of France Feb. 26; well balanced co.; large and pleased audience. Kepner Komedy Ko. 6-8.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Burrill Comedy co. opened for week 3 to crowded house in Saved from the Sea. Finnigan's Ball 19.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer proprietor): At Valley Forge Feb. 27 to fair house. Stetson's U. T. C. 5. Waifs of New York 13. Hello, Bill 21.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): The Heart of Chicago 7. Stetson's U. T. C. 12.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): A Wise Woman Feb. 28 to excellent business; co. good.

PERU.—PAVILION (Charles W. Sweeney, manager): The Convict's Daughter 5; good business; satisfactory performance.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Lost in New York Feb. 20; business fair; performance good. Two Little Waifs 5.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (L. E. Garrett, manager): Hennessy Lecyle in Other People's Money Feb. 26; first-class performance; full house. Hortense Neilsen in Under Two Flags 1; satisfactory performance; good house. Gilpins, hypnotist, 6-8. Gus Sun's Minstrels 18. Hortense Neilsen (return) 26-29.

ATOKA.—OPERA HOUSE (F. D. Crawford, manager): Hennessy Lecyle in Other People's Money Feb. 27; fair attendance and performance.

ARDMORE.—KLOSKI'S OPERA HOUSE (Agnew and Morgan, managers): Knobs o' Tennessee Feb. 26 to fair business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): The Cowboy and the Lady Feb. 27 to capacity. Mathilde Wedlog, a favorite who has been here twice with The Murphy, won new laurels as Mollie Larkins. Miss O'Brien and S. Miller Kent, in leading roles, excellent. C. Blanche Rice and Bayley Hobson, as Midge and Jed, respectively, won many admirers. The Bowery After Dark 3 canceled. Alice Packard (Ellsworth College Lecture Course) 12. When We Were Twenty-one (return) 13. Dr. P. S. Hanson (College Lecture Course) 24.—ITEMS: Manager Rowan, of the Wilbur, at Webster City, headed a theatre party at the Metropolitan 27.—Mathilde Wedlog, C. Blanche Rice, and Grace Wood were guests of The Mirror correspondent here 27.—Lillian A. Carlson, of St. Paul, joined The Strollers co. last week, under the stage name of Aurora Merriam.—The Trousdale co. closed last week on account of the illness of Wm. Trousdale, who has returned home to Rutherville, Ia.—Dick Purvis says the Grace Hayward co. will play a Summer engagement at the Boyd, Omaha. Among the co.'s new plays will be Granstark.—Vera Henderson, an Iowa actress, who was with Frank Keenan last season, is meeting with success as a member of The Wrong Mr. Wright co. on the Eastern circuits.—A theatre party of fifty from Alden came on a special train to attend The Cowboy and the Lady performance here 27.—C. A. Weaver, formerly of this city, is the author of a new march, entitled "Ping-Pong," that is being played by Western orchestras with success.—F. A. Zalesky, a leading member of the Metropolitan Orchestra, was married 26 to Bessie Flaug

good business. Side Tracked 2 to S. R. O.; specialties well received. Are You a Mason 10-12. Hunting for Hawkins 13-15.——AUDITORIUM (William Foster, manager): Sousa's Band 6. Madame Nordica 8. Kubelik 10.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Howard-Dorset co. Feb. 24-1; excellent co. Plays: The Financier, Grit the Newsboy, The Circus Girl, Rosedale, Lynwood, The Winning Hand, The Fisherman's Daughter, and The Prisoner of Patches; good attendance. The Telephone Girl 2 to top-heavy house; co. poor. Quincy Joe 4. Richards and Pringle's Minstrels 5. The Watch on the Rhine 12. Wine, Women and Song Burlesquers 13. Ole Olsen 15. Miss Bob White 19. When Reuben Comes to Town 20. The Princess Chic 26. Frederick Warde 27. A Romance of Coon Hollow 28 canceled.——STOUT'S AUDITORIUM (C. M. C. A., owners and managers): Wesleyan Male Quartette 12. Samuels-Jackson Concert co. 20.——COATES' OPERA HOUSE (Frank W. Coates, owner): Dark.——TURNER HALL: Dark.——CASINO: Dark.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Gay Mr. Goldstein Feb. 24 to light business. Mary Hampton and W. F. Keogh clever. The Telephone Girl 27 to fair business; satisfactory performances. The Heart of Maryland 28; good house and performance. The Starbucks 1 to moderate business; the comedy is a sterling one and deserves to succeed; excellent co. Stuart Robson in The Henrietta 4; large and fashionable audience; star enthusiastically received. Macklyn Arbuckle, Mary Healty, and Eleanor Barry made hits; the cast throughout was exceptionally strong. The Quaker boy and the Lady 5 to good business. The Watch on the Rhine 7. East Lynne 8. Miss Bob White 14.

ELDORA.—WISNER OPERA HOUSE (John C. Crockett, manager): Peck's Bad Boy 6. Band concert (local) 10. Thomas Dinsmore (Crockett Lecture Course) 13.——ITEMS: C. D. Wilson, of Mason City, will erect a new theatre there.——Manager Crockett came here from Des Moines 1 to attend to some important business matters.——One of the women members of the Chase-Lister co. was severely burned in the Tremont Hotel fire at Marshalltown 4. Her hair was burned from her head and the shock to her nervous system is great. She will recover.——Jeff Webb, a local entertainer, will remain here this season to assist in the management of the Hotel Winchester.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Klindt, and Co., managers): The Starbucks 25; capable co.; light business; deserved better patronage. The Heart of Maryland 27; good attendance. Humpty Dumpty 28 was enjoyed by well filled house. 'Cutler Joe 1; satisfactory performance; fair house. The Telephone Girl 2; fair audience and performance. The Cowboy and the Lady 3; excellent performance. A Romance of Coon Hollow 4. King Al Valley Forge 6. American Burlesquers 7. King Dodo 8. The Watch on the Rhine 9. East Lynne 10. Naughty Anthony 13. Miss Bob White 15. Fashion-wild 20. Vogt's Minstrels 22.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Telephone Girl Feb. 25; good co.; large audience. Rose Sutherland matinee. 26; good co.; large audience. Rose Sutherland matinee. 27 was enthusiastically received by fair house. Hall 28 was enthusiastically received by fair house. Hall Burgess in The County Fair 1 to fair house; good performance. When We Were Twenty-one 2; good co.; light business. The Watch on the Rhine 4. The Cowboy and the Lady 6.——ITEM: Tom Harbeger, the Cowboy and the Lady 6.——ITEM: Tom Harbeger, the

open about 20 under new management. Pay Her Debt 25.

MANKATO.—THEATRE (Geer and Buell, lessees; C. H. Gribble, manager): Gilmore's Lyceum Course Feb. 24 to good business. Frederick Warde in The Mountebank 26 to good house; matinee and ex. Zoo Opera Company 27 to Light business. Along the Kennebec 27 to Light business. Spring Taylor co. 3-8.——ITEM: Ed. Chrisner joined the Along the Kennebec co. at Montgomery.

ROCHESTER.—METROPOLITAN OPERA HOUSE (J. E. Reid, manager): The Telephone Girl 1 to large and appreciative audience. Mabel Hite and Margt Ford made hits. Kathleen Hargreaves 17.——GRAND OPERA HOUSE (John Cottrell, manager): Rose Novelty 26; good house and ex.

FULTON.—LYCEUM THEATRE (H. E. Williams, manager): Jessie O'Neill in Monte Cristo to S. R. O. 1. Madame Modjeska and Louis James 4. Frederick Warde 13, 14. Sousa's Band 15. Old Jed Prouty 25. Miss Bob White 31.

CROOKSTON.—OPERA HOUSE (C. P. Walker, manager): Charles B. Hanford in The Old Guard and The Taming of the Shrew 1: crowded house; excellent performances. William Owen 4. When We Were Twenty-one 12. For Her Sake 17.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markley, managers): William Owen in Romeo and Juliet Feb. 20 to S. R. O.: star responded to two curtain calls. William Owen (return) 11. Old Jed Prouty 18.

ST. CLOUD.—DAVIDSON OPERA HOUSE (H. T. Davidson, manager): Frederick Warde in The Mountebank 1 to small house; concert pool: Harry Johnstone and Antoinette Ashton deserve mention. When We Were Twenty-one 7. William Owen 12.

BRAINERD.—PARK OPERA HOUSE (C. P. Walker, manager): William Owen in Romeo and Juliet 11; large house; fine co. When We Were Twenty-one 19. Charley's Aunt (local) 17. Old Jed Prouty 24.

STILLWATER.—GRAND OPERA HOUSE (R. W. Durant, manager): Durgo-Emmett Combination Feb. 27 to crowded house. When We Were Twenty-one 6. Sousa's Band 19.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): Ewing-Taylor co. Feb. 24-1: good co.; clever specialties; well filled house. Player, A Gentleman of France, Because He Loved Her So, The Sea of Ice, The Siege of the Alamo, A Celebrated Case, and A Hot Old Time. Emery's Royal Italian Band 2 to splendid business; band received an ovation: great applause greeted every number; Signor Palma, Alala, Marino, Curti, Lampasso and Scarpa, and Madame Bartli, the soloists, deserve much praise; Director Ovatore showed fine control of band. N. C. Goodwin and Maxine Elliott 3. Irving-French co. 4, 5. Lewis Morrison 7.

GREENVILLE.—GRAND OPERA HOUSE (H. R. March, manager): Richard Golden in Old Jed Prouty charmed fair audience Feb. 25: a more enthusiastic one never assembled in the house: Mr. Golden hardly responded to demands for a speech; Little Josefa Sinclair made hit: Melville Collins, Maurice Pike, Kathryn Kittleman, Ruth Royal, and Grace McLeod all clever. Irving-French co. 6, 7. Morrison's Faust 8.

JACKSON.—THE CENTURY (F. T. Ratford, manager): Old Jed Prouty Feb. 24 to fair business; good co. Royal Italian Band 26; delightful concert; medium house. Along the Kennebec 27 to Light business. Ewing Taylor co. 3-8.——ITEM: Ed. Chrisner joined the Along the Kennebec co. at Montgomery.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Meech and Moore, managers): Krause-Taylor co. Feb. 24-28 pleased good houses in Lights and Shadows of a Great City, Virginia, and Dr. Jekyll and Mr. Hyde: Jessie Holman appeared one night during the engagement to the delight of her many admirers.

CLARKSDALE.—NEW THEATRE (F. G. Wingfield, manager): Krause-Taylor co. 3-8. Irving-French co. 10-12. The Wrong Mr. Wright 21.

COLUMBUS.—O'NEIL THEATRE (William P. Mahon, manager): McDonald-Scott co. 6-8. Along the Kennebec 14.

PORT GIBSON.—OPERA HOUSE (John G. Davidson, lessee): Ewing-Taylor co. in Because She Loved Him So and A Celebrated Case Feb. 28 to good houses.

WEST POINT.—OPERA HOUSE (Hills and Westbrook, managers): Harry Ward's Minstrels Feb. 26.

MISSOURI.

JOPLIN.—CLUB THEATRE (Mrs. George B. Hicks, lessee; W. L. Hollenquist, manager): Hunting for Hawkins Feb. 25: good business; excellent co. Bunker Athletic Carnival 26: packed house pleased. Sousa's Band 28: excellent performance; packed house. Hunting for Hawkins (return) 2: good house pleased. Hopkins Stock co. 4-8. Her Harbor 7. Plinks, hypnotist, 10-16. Rutledge Dramatic co. 17-19. Elks 20. The Rich to Marry 22.

NEVADA.—MOORE'S OPERA HOUSE (R. H. Bertrand, manager): Lyric Opera co. Feb. 28 failed to appear. Sousa's Band 1 to large and appreciative audience. Mr. Sousa's kindness in responding to many encores will long be remembered. Many of his old admirers waited to shake hands with him as he passed out of the theatre. Hunting for Hawkins 4. Walker Whiteside 24. Tuloso-Miller co. 31-April 5.

ST. JOSEPH.—TOOTLE THEATRE (C. H. Phillips, manager): Rose Coghlan in Forget-me-Not Feb. 23 to packed house; performance and stage settings first-class.——LYCEUM THEATRE (C. H. Phillips, manager): The Telephone Girl 25, 26 to capacity. A Rancho Hero 27, 28 Old fair business. Black Patti's Troubadours 28. 1 to good business. Holden Comedy co. 2-8. Hunting for Hawkins 9, 10.

KIRKSVILLE.—THE HARRINGTON THEATRE (F. M. Harrington, manager): When We Were Twenty-one Feb. 28 to fair house; performance satisfactory. Courtney Morgan in East Lynne 1 to full house. Miss Morgan pleasing; cast of cast not as good. Eldamonde in New York (return) 6. Slide Tracked 8. Dalrymple Comedy co. 10-12.

LOUISIANA.—PARKE OPERA HOUSE (H. A. Parke, manager): When We Were Twenty-one 1: good house and performance. Verne Churchill 3. Chase-Lister co. 23-29.——BURNETT OPERA HOUSE (J. K. O'Neill, manager): The Doctor (local) Feb. 27: average business. The Telephone Girl 8.

MACON.—BLEES THEATRE (F. L. Pritt, manager): Morgan's East Lynne Feb. 22: good performance and house. When We Were Twenty-one 28: large audience pleased. Kidnapped in New York 3. Josephine (local) 7. My Friend from Arkansas 10. In Louisiana 13.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Richards and Pringle's Minstrels Feb. 25 to fair business. The County Fair 28 to good business. Inner' Band, matinee 1: business good. East Lynne 6. The Telephone Girl 7. Vogel's Minstrels 12. Arizona 18.

DE SOTO.—THE JEFFERSON (Frank Billau, manager): Under Two Flags Feb. 27 canceled. Y. M. C. A. entertainment 1 to capacity. Carpenter's Quo Vadis 5. Liquid air demonstration 6. The Cowboy and the Lady 17.

MEXICO.—FERRIS GRAND OPERA HOUSE (Fred Mayfield, manager): When We Were Twenty-one Feb. 28: good performance; full house. In Louisiana 7. Local 14. Arizona 20. Local 24. Westminster Athletic Club 31.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Hallenan, manager): When We Were Twenty-one Feb. 27: good house; excellent performance. Tennessee's Pardner 1: good business and performance. Hunting for Hawkins 7. An American Gentleman 8.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Tennessee's Pardner Feb. 28: good performance.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): My Friend from Arkansas 6.

MONTANA.

BUTTE.—SUTTON'S NEW GRAND (Dick P. Sutton, manager): Madame Modjeska and Louis James in Henry the Eighth and The Merchant of Venice Feb. 24, 25 to good business. The Princess Chic 26-1 to capacity; co. excellent. For Her Sake 2-4. Where to Next?; co. excellent. The Baby Act You 6-8. Charles B. Hanford 9-11. The Pride of Jennico 23-26.——SUTTON'S FAMILY THEATRE (Dick P. Sutton, manager): He Forgave Her 2-8.——MAGUIRE'S OPERA HOUSE (John Maguire, manager): Park.——ITEM: James H. Shearn, who left here three months ago as treasurer of Carpenter's Quo Vadis co., returned 2, closing with the co. at Omaha, Neb. Harry Thurman has also returned, after piloting Pollard's Australian Juveniles as far as Denver.

HELENA.—THEATRE (F. W. Agnis, manager): The Christian Feb. 25: good co.; big business. Madame Nordica, under local management of A. T. Reeves, 27 was greatly appreciated by S. R. O. audience. Wilbur's Juvenile Minstrels 28-1: small house; enthusiastic. The Princess Chic 3. For Her Sake 7. The Taming of the Shrew 13. The Pride of Jennico 21. When We Were Twenty-one 24. The Eleventh Hour 27. Madame Nevada 31.

GREAT FALLS.—GRAND OPERA HOUSE (Frary and Burlingame, managers): The Christian Feb. 26; strong co.; biz house. For Her Sake 6. Charles B. Hanford 12. A Guilty Mother 21. The Pride of Jennico 27.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, manager): Daniel Sully in The Parish Priest Feb. 25 delighted very large audience. The Christian 28: strong performance; one of the largest houses of season. Where Baby Are You 4.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): The Princess Chic Feb. 27 to full house; excellent performance. Maud Lillian Rand and Ed Melville thrilled house.

NEBRASKA.

LINCOLN.—THE OLIVER (Sabrosky and Crawford, managers): James Neill co. in Barbara Frietchie Feb. 26: good house; fine company. Edythe Chapman made favorable impression. Jessie Holman, Feb. 28: fair house; fine programme. Sousa's Band 1 crowded house; popular programme; many encores. Dorothy Boyle, Hallman, served. Faust 2. Walker Whiteside 7. Pollard's Juvenile Opera co. 12-15. The Watch on the Rhine 17. Daniel Sully April 5. The Missouri Girl 11, 12.——THE FUNKE (Sabrosky and Crawford, managers): Black Patti's Troubadours 26, 27: crowded house; bright entertainment. A Rancho Hero 28, 1 to crowded house; realistic effects. Jesse James 2, 3. Ole Olsen 10, 11. Hunting for Hawkins 17, 18. Sporting Duchess 24. Paige co. 29-31.

KEARNEY.—OPERA HOUSE (R. L. Hagger, manager): Black Patti's Troubadours Feb. 25: good business. James Neill co. in Barbara Frietchie 26: excellent performance; fair business.——ITEM: James Neill opened this playhouse eleven years ago in Mr. Barnes of New York and was given an enthusiastic reception by his friends.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Maddern's Merry Maidens 1-5. The Missouri Girl 6.——STRELE'S OPERA HOUSE (Bert Gates, manager): Sheldon and Paige co. Feb. 27-1 in The Thoroughbred, Our American Cousin, and A Knotty Affair; good performances and business. Faust 4.

PLATTSMOUTH.—PARMELE THEATRE (C. G. and T. F. Parmele, managers): Hans Hanson Feb. 26; fair performance; poor business. Rose Coghlan in Forget-Me Not pleased good house 28; excellent co. Morgan's Faust 2. Bonnie Prince Opera co. 7. Walker Whiteside, 11. The Missouri Girl 12. Jacobs and Sternberg's co. 21. The Telephone Girl 27.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Ole Olsen 4: good audience pleased; Swedish Ladies' Quartette received many encores. Walker Whiteside 10. Hunting for Hawkins 18.

YORK.—AUDITORIUM (Joe Brown, manager): A Romance of Coon Hollow 4: fair house; performance poor. Walker Whiteside 5.

FREMONT.—LOVE'S THEATRE (Para Love, manager): The Bowery After Dark Feb. 26 failed to appear. Rose Coghlan 5. Hunting for Hawkins 20.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Faust 12.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Dark.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Lovers' Lane Feb. 26, 1: large and pleased house. May Irwin in The Widow Jones 3 to full house. William H. Crane 5. The Little Minister 8. King Dramatic co. 10-15. When London Sleeps 21, 22.——PARK THEATRE (John Stiles, manager): On the Stroke of Twelve 3-5 to packed house. A Bunch of Keys 6-8. Brown's in Town 10-12. The Tide of Life 13-15.

NASHUA.—THEATRE (A. H. Davis, manager): Harry Jenkins' co. closed fair week 1. King Dramatic co. opened for week 3 to S. R. O. in The Cherry Pickers. Other plays: Master and Man, Ward of France, Miss Jean, The Sporting Duchess, and A Man of Mystery. Gertrude Coghlan 10. Quincy Adams Sawyer 22.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Climbers 1: good house and co.: Jennie A. Eustace, Charles Kent, and James Carew excellent in leading roles: play well staged. Nathan's U. T. C. 4: good business. Lovers' Lane 6. The Village Postmaster 10.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): P. A. C. Minstrels 3, 4: best amateur performance ever given here. Toll Gate Inn 6. A Bunch of Keys 10. The Village Postmaster 12.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duzee, manager): Lovers' Lane 4 pleased good house. Brown's in Town 8.

DOVER.—CITY OPERA HOUSE (Charles E. Situ, manager): 'Way Down East 6. Lovers' Lane 20.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The Post Mail 4; good audience pleased.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Prallinger, manager): Nellie McHenry in M'Lisa Feb. 27: co. and business good. Dangers of Paris 28, 1 pleased large audiences; stage management of F. C. Green especially good. The Penitent 3: large house; performance satisfactory. Railroad Jack 4: poor co.; business large. Frank Keenan in Hon. John Grigsby 6, 8: highly interesting performance: exceptionally well staged: Frank Keenan in title-role exceptionally perfect. Canada Ends 10. Up York State 11. Louis Mann and Clara Lipman 12, 13. The Power of the Cross 15. May Irwin 20. Creston, Clarke 27, 29. In Old Kentucky 24-26. Hook and Wiz 28. Thomas E. Shea 31-April 2. Thomas Jefferson 4, 5. King Dramatic co. 7-12.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): A Homespun Heart 1: biz business; performance good. Frank Keenan was a pronounced success in Hon. John Grigsby 4: poor business. The Flaming Arrow 5. City Club Burlesquers 10. The Penitent 12. Dangers of Paris 14, 15.——LYCEUM THEATRE (William McD. Drake, manager): Culhane, Chace and Weston's Minstrels 1 to good business; performance fair. The Minister's Daughter (initial performance) 3-5 was well received by large audiences. Up York State 10. The Shamrock 12-15. The Power of the Cross 17. Si Plunkard 18, 19. The Irish Pawnbrokers 20-22.

HOBOKEN.—LYRIC THEATRE (H. P. Sautter, manager): The Flaming Arrow Feb. 27 1; good co.; fine business. Happy Hooligan (return) 2-5 to S. R. O.: co. excellent: chorus well trained and costumed. Specialties by Rose Snow, Halliday and Quinn, Whalen and Otto, Alice Marsden, Carrie Baker, and the Pan-American Four pleasing. A Homespun Heart 6-8. Dangers of Paris 9-12.——ITEMS: Phillip Pakshaft, formerly manager of the Germania Theatre, was the guest of Mrs. H. P. Sautter 2.—About one hundred and twenty-five students of Stevens Institute attended the matinee 8.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Culhane, Chace and Weston's Minstrels Feb. 26: fair performance; good business. Nellie McHenry gave good performance of M'Lisa 1 to fair house. David Higgins and Georgia Waldron delighted good audience 3 with Up York State. The cantata Ruth was given by assistants 4, 5 to very large audiences: delightful concerts. A Young Star 6 to fair business. Alma Chester co. 10-12. Dangers of Paris 17. Philadelphia Orchestra 18. Louis Mann and Clara Lipman 20. Florodora 21. Poddi'nhead Wilson 22.

BRIDGETON.—CRITERION THEATRE (Ed. S. Moore, manager): Nellie McHenry in M'Lisa to big house Feb. 26: very good production. Railroad Jack 1: crowded house: fair co. The Penitent 4: big house; fine production. The Flaming Arrow 5: crowded house; good co. Frank Keenan in Clark-Chamolin Debate (Bridgeton Library Course) 10. Mystic Midgets (local), Benefit Bridgeton Hospital 12, 13. Alma Chester co. 17-22. Culhane, Chace and Weston's Minstrels 18.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, manager): Charles K. Champlin's Stock co. opened for week 3-7 to good business; performances satisfactory. Plays: The Great Steel Strike, The Banker, The Way of the World, Only a Private, The House of Mystery, Driven from Home, and The Curse of Pride. Railroad Jack 11. Dangers of Paris 12, 13. Si Plunkard 17. The Power of the Cross 18. An American Girl 20. Poddi'nhead Wilson April 1. Carner Stock co. 7-12.

PATERSON.—OPERA HOUSE (John J. Gosselins, manager): Are You a Mason Feb. 21, 22 did only fair business owing to severe storm; co. pleasing. Barbara Frietchie 24 drew good house. Frances Gaunt in title-role very good; rest of co. fair. A Homespun Heart 25, 26 to fair business; co. pleasing. Sis Hopkins 27-1: co. and business good. Grace George 3-5. Up York State 6-8. Man's Enemy 10-12.

RED BANK.—OPERA HOUSE (C. E. Hinman, manager): Bennett and Moulton co. Feb. 17-22: good performances and business. Plays: The Captain's Mate, The Day Train, Under Two Flags, and A Little Heroine. Culhane, Chace and Weston's Minstrels 27 to good house; pleasing performance. Railroad Jack 12. The Penitent 14. Si Plunkard 18. Dangers of Paris 19. Poddi'nhead Wilson 21.

CAMDEN.—THEATRE (M. W. Taylor, manager): A poor performance of Railroad Jack did fair business Feb. 27-29. The Flaming Arrow 3-5 to S. R. O. The Penitent opened to good business 6. Irene Myers' co. 9-15. Culhane, Chace and Weston's Minstrels 17-20. A Thoroughbred Tramp 20-22. Ben Ten Stock co. 24-26. Man's Enemy 27-29.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (L. M. Crawford, lessee; W. S. Moss, manager): Uncle Josh Sprucoby 7.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Leon Herrmann pleased good house Feb. 27. A. J. McWatters and the Tyson Sisters, a trio of pretty girls, made hits in specialties. The ninth anniversary of the opening of the Van Curler was celebrated 1. Jessie Bynes to Foxy Quiller was the attraction and drew S. R. O. audience. Roxy Hodges was relieved by R. F. O. forces Feb. 28. Pauline Hall co. opened to S. R. O. 1 and pleased. Plays: Fawn Tracy, The Bandbox of Paris, Mother Hubbard, Sweet Lavender, The Adventures of Miss Brown, The Garrison Girl, My Friend from India, The Fay Templar, and An American Citizen. Specialties of Vesey and Dana, Gordon Sisters, and Jerome Carter. A fine scenic production and costumes. The entire co. was well received; altogether a fine entertainment. Slide Tracked 3 to good house. The Liberty Belles 10. Quincy Adams Sawyer 11. Florodora 12. Sousa's Band 13. Harry Morton Pictures 15. The Minister's Daughter 17. A Mother's Heart 18. Put Me Off at Buffalo 19. Chauncey Olcott 20.——ITEMS: Manager Hendrick has contract from New York Theatre Booking Agency for a full season of attractions. Leon Herrmann had a full house for his performance Saturday afternoon. Many of the Van Curler Opera House staff are to be congratulated on the success which has attended the initial performance of the season. Manager Hendrick is to be congratulated on his wise selection.—Eva Mudge, author of the play Switzerland, was the guest of Mr. and Mrs. Harry Clapham 4.

GEORGE O. MOON.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Andrew Mack in Tom Moore Feb. 27; large house. Chester De Vonde co. 28, 1 in Ten-Ton Door and Dr. Jekyll and Mr. Hyde; good business. Waite Stock co. 3-8. Florodora 11.——AUDITORIUM (R. E. Grady, manager): Dibble's Moving Pictures 10-15.——ITEMS: High water prevented Eugenie Blair from appearing at the Lyceum 5.—Jacob Riis lectured before the Wednesday Morning Club 10.—Daniel Sheehan, of the Pine Cliff Club, was elected Mayor of Elmira 4.—James Proudlove, formerly musical director of the Auditorium, is filling a similar position at the New Ithaca Hotel, Ithaca.—The Board of Aldermen has decided to accept the proposition of the Elks to purchase the old City Hall. The building will be torn down and a modern club house erected.

KINGSTON.—OPERA HOUSE (G. V. Du Bois, manager): Are You a Mason Feb 25 to good business; performance fair. Leon Herrmann 26; excellent business; pleasing performance. Della Fox in The Little Man'nelle 4: house and co. fair. Minstrels (local), auspices Protective Home Circle, 5, 6. Aunt Dinah's Husking Party (local) 7. Quo Vadis 8. Escapia (local) 11, 12.——LIECOMB'S OPERA HOUSE (George C. Liecomb, manager): Murray and Mackey's co. opened 3 to packed house in A Man of Mystery; co. average. Other plays: Across the Continent, The Secret Enemy, My Tiger Lily, Thieves of London, The Adventures of Smith and Jones, Ohio in '61, Trodden Down, Michael Strogoff, A Flaming Million, Oliver Twist, and A Struggle for Honor.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (R. B. Sweet, manager): In spite of a raging snow storm there were few vacant seats when the curtain rose on the first part of Crockett's Comedians (local) 5. The boys outdid themselves and gave the best performance of their career, that was repeated 6 to good business. Quo Vadis 7. Uncle Terry (return) 8. Himmelein's Ideals 10-15. The Wrong Mr. Wright (return) 20. Louis Mann and Clara Lipman 22.——ITEM: During the performance by Crockett's Comedians (local) 5, a telegram reading "Success to you and your performers" was received from Primrose and Dockstader, who loaned the scenery and effects for The Choir Boy's Dream, that closed the bill.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee): J. L. Kerr, manager): Albert Nilsson in Soldiers of Fortune 4, 5: large and pleased audiences. Paderewski 6. Chauncey Olcott 12. The Liberty Belles 18. Elks' Minstrels 17.——GRAND OPERA HOUSE (Shubert Brothers, lessees: C. H. Plumpner, manager): The Volunteer Organist was well received by big houses Feb. 27-1. Leon Herrmann amused good audiences 2-5. Put Me Off at Buffalo 10-12. On the Stroke of Twelve 13-15.——ITEM: Henry J. Hughes, Exalted Ruler of the Syracuse lodge of Elks, has accepted the position of manager of the Grand Grill, a local restaurant much frequented by professionals.

ALBANY.—EMPIRE THEATRE (A. J. Vogt, manager): Jerome Sykes in Foxy Quiller Feb. 26 to big business. Are You a Mason 27, 1 did good business. Robert Edeson presented Soldiers of Fortune 2 and his numerous admirers made it pleasant for him: co. large and well balanced. Wallace Edinger, formerly of this city, is among the co. Rogers Gorlar' Opera and Concert co. 7. The Liberty Belles 8.——HARMANUS BLEECKER HALL (H. E. Jacobs, manager): An Actor's Romance 2-5 drew big houses. The Man Who Dared 6-8 will close another big week, judging from the advance sales. E. V. Phelan Stock co. 10-15.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, manager): The Fay Templar co. failed to reach here until 4, when they opened to large audiences on that date and 5; although handicapped by the absence of their scenery, co. merits commendation for good work. Leon Herrmann 6-8 to fine houses; magician assisted by the Brittons and Tyus co. On the Stroke of Twelve 10-12. Put Me Off at Buffalo 13-15.——LYCEUM THEATRE (A. H. Wolff, manager): Paderewski to fine house 4. Robert Edeson in Soldiers of Fortune attracted good audiences 6-8.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, manager): Elks' Minstrels proved a success, both financially and artistically. Sam Bickel, George Wheelhouse, and Master Hugo Peterson won favor. Lovers' Lane 1 to big business; excellent performance. May Pinke co. opened for five nights 2 to S. R. O.: very good co. Plays: The Charity Girl, Peg Woffington, Nell Gwynne, The Little Magnet, My Husband's Friend, The Gold King, and Two Nights in a Bar Room. Florodora 6. Marie Brothers' co. 10-14. The Chaperone 18.

AMSTERDAM.—OPERA HOUSE (George McGlenden, manager): Murray and Mackey's Man Trap Comedians closed very successful week 1. Plays: A Man of Mystery, A Struggle for Honor, Across the Continent, Bound for Life, and Brother Against Brother. Specialties of Vesey and Dana, Gordon Sisters, and Jerome Carter. A fine scenic production and costumes. The entire co. was well received; altogether a fine entertainment. Slide Tracked 4 to good business. Quo Vadis 7. Uncle Terry (return) 8. Himmelein's Ideals 10-15. The Wrong Mr. Wright (return) 20. Louis Mann and Clara Lipman 22.——ITEM: During the performance by Crockett's Comedians (local) 5, a telegram reading "Success to you and your performers" was received from Primrose and Dockstader, who loaned the scenery and effects for The Choir Boy's Dream, that closed the bill.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee;

THE FOREIGN STAGE.

LONDON.

Postponement of L'Etrangre's Opening—A Number of New Productions—Gossip.

(Special Correspondence of The Mirror.)

London, March 1.

Although we have again been very quiet as to theatrical and variety business, yet the week has not been utterly devoid of sensations. These started with the fact that the Licenser of Plays had demanded that Mrs. Beerbohm Tree, who was to have begun her short season at Wyndham's last Wednesday, should have her adaptation of the new French "problem" play, L'Etrangre, overhauled and, as to speak, deodorized, before he could pass it. Some parts of the intrigue which forms the basis of the piece struck his licensership as being far too strong for family use. Then Mrs. Tree, who has been rather ill with influenza, became worse, so much so that fresh postponement seemed likely to set in. A day or two ago, however, that fine actress, Lena Ashwell, stepped into the breach and offered to play the more or less spotted married lady which Mrs. Tree was to enact in L'Etrangre—first called Cæsar's Wife—the other more or less suspected married lady being represented by your Miss Fay Davis, her first appearance since her success in Iris.

Lena Ashwell has taken up Mrs. Tree's part on the understanding that she shall relinquish it to that lady directly she is well enough to act. Some paragraphic fuss is being made because the talented Lena has also resolved not to charge anything for her services. This seems to me very silly. Every stage player is worthy of his or her hire (or mostly so), and as the affair is not a "benefit," I cannot see the need for such a quixotic proceeding. However, as the Lena's quixotic proceeding. However, as the Lena's private view of her new private frocks which she will have supplied to her at a cost of more than £1,000! And in the second place, the Lilly has already succeeded in getting numerous most happily assisted by seeing in print numerous paragraphs asserting (without fear or favor, as newspapers say) that she possesses diamond necklaces absolutely the very largest diamond necklaces absolutely the very largest diamond necklaces in the world, bar none; containing such and such number of stones, etc., etc., and so on and so forth. So glad!

Speculation Number 2 was the fiasco registered on Thursday at the meeting convened to consider the so-called "National Theatre" scheme, under the auspices of the rather busy wing of Liberty (when up under the rather busy wing of Liberty (when up under the rather busy wing of Liberty (when up under

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"Arthur Borani, as a tramp, accomplishes dexterous acrobatic contortions."—*Morning Telegraph*.

Isaac' Band is booking a transcontinental tour for 1902-3. The general offices are at 1269 Broadway.

Maurice Arnold, musical director, is at liberty after May 15. He may be addressed in care of the John Church Company, 8 Argyll Place, London, W., Eng.

Open time may be procured of Schultz and Bachman for their opera house at Staunton, Va.

Ollie Young and Brother, the loop rollers and club swingers, are in the second month of their successful engagement with Primrose and Dockstader's Minstrels, now playing at the Victoria Theatre.

Sydney Ayres' artistic rendition of the role of the Prince of Wales in The Royal Box, at Forepaugh's Theatre, Philadelphia, was highly praised by the Philadelphia "Record."

I. M. Cohen, 620 Sixth Avenue, has an assortment of street dresses and evening costumes that may be bought cheap.

OUR NEW MINISTER.

One of the distinct successes of the present dramatic season is Denman Thompson and George W. Ryer's latest comedy of New England country life, Our New Minister. There is but one voice as to the merit of the play. It is pronounced by press, public and managers to be not only the best of its class, but the best rural play ever given to the American stage. In Our New Minister the characters and situations are different from those found in the usual "bucolic" play, for the authors tried as much as possible to get away from farm life, with its hay stacks and barnyard, tribute of cows and the usual quartette, still sticking as closely as ever to nature, while the subject is a new one to the stage. The present tour of the comedy has been one of continuous success, and now includes ten weeks of return dates through Pennsylvania, Ohio and New York. The play is not only greeted with enthusiasm night after night, but the entire company is repeatedly compelled to answer curtain calls at the close of the play, and that means success. No small share of the success the play has everywhere achieved is due to the fine company. The exclusive control of Our New Minister for the next five years has been secured by Louis Miller and Joseph Gaynes, two heustlers in their respective departments. Mr. Gaynes has been identified with many successes during the past fifteen years and as a stage director has few superiors, and under his wise direction the company and production will be kept at the highest standard. Mr. Miller, who has been associated with the Thompson and Ryer plays for the past six years, will have charge of the business end. Next season an entire new production will be carried.

A BIG REVIVAL.

In reviving Two Nights in a Bar Room for a tour of the principal cities next season Al. W. Martin promises to give theatregoers something out of the ordinary. He will present a new version of the piece and mount it in an elaborate manner. While the playwright has followed the book in places, he has also improved it in others by introducing characters and brightening the comedy. The old Hecla and Ghost Tavern formerly seen in the play has been transformed into a resort of modern times, showing the interior of a saloon with a palm garden in the rear, in which an orchestra discharges the revers of the flowing bowl. In the composition of this act the dramatist has not only afforded excellent opportunity for the introduction of the Great Northern Quartette and their specialty, but added amusing characters that will liven up the spectator before the heavier portion of the play begins. The mill scene, which is to be produced by Meyer Vern, will also illustrate another bit of stagecraft. The mill will be displayed in operation, with the water dashing over the wheel, steam flowing to the left across stage, flames and Lucifer, of Chicago, have contracted to furnish and construct this scene. Fifteen hundred pieces will be employed in it. The old clock tower, street scenes and the interiors of Joe Morgan's garret and garden will be from the brush of Frank Vernon, while Meyer, Meyer, Lilly and Company, Hewes, the Boot Electrical Company, and Russell and Morgan will be responsible for the gowns, uniforms, properties, electrical effects and printing used. A band and orchestra of twenty pieces and an acting company of twenty-one (forty-one people in all) will be employed. Charles L. Walters, who has been associated with Mr. Martin's attractions for the past four seasons, will direct the tour, while Charles A. White and two assistants will be in advance. The production will be transported in two specially constructed cars. The tour will begin early in September at Indianapolis.

NEW YORK DAY BY DAY.

T. H. Winnett, who is directing the tour of New York Day by Day, states that the company's time for next season is nearly booked up, and that the remaining time is being rapidly taken. The attraction will open in Brooklyn late in August. The scenery, costumes and printing will be entirely new, and entertainment features and novelties will be added. The company will number eighteen people, besides three advance agents. A sixty-foot car, that has been christened "Emergency," will carry the large assortment of scenery. The printing contracted for is unusually handsome and diversified. The company is booked in the popular-price houses. T. H. Winnett has full control of its management.

ALPHONSE AND GASTON.

The Alphonse and Gaston controversy between Gus Hill and the D. E. Lester Company seems to have taken on a serious aspect. Mr. Hill has sent out a postal card announcing his the only authorized production, and Mr. Lester, on the other hand, asserts that his rights are fully protected.

Charles Plunkett, at liberty, characters. Address MIRROR.

WARNING.

Peaceful Valley.

Managers please note that Dick Ferris alone has repertoire rights in the Middle West for this play, and that any managers allowing the Frank E. Long Company to produce Peaceful Valley in their theatres will be held responsible for such productions.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Western): Mark R. Norton, Mgr. G. Haven, mgr.): Austin, Tex., March 11, Taylor 12, Rockdale 13, Hamilton 14, Cuero 15, Victoria 17, Houston 18, La Grange 19, Smithville 20, Brenham 21, Navasota 22.

A BUNCH OF KEYS (Geo Bothner, mgr.): Portland, Me., March 11, Rockland 12, Soldiers Home 13, Augusta 14, Waterville 15, Bangor 17, Bath 18, Lewiston 19, 20, Claremont 24, Barre, Vt., 21, Montpelier 25.

A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): Princeton, Ill., March 11, Kewanee 12, Peoria 13, Bloomington 14, Streator 15, La Salle 16, Freeport 17, Rockford 18, Elgin 19.

A CHEAP GUY: Pittsburg, Pa., March 10-15, Cincinnati, O., 17-22, Chicago, Ill., 24-29.

A DAY AND A NIGHT (Hoyt's; Broadhurst and Currie, mgrs.): Akron, O., March 12, Zanesville 14.

A GAMBLER'S DAUGHTER (J. M. Ward and R. L. Cheney, mgrs.): Ottawa, Can., March 10-15, Montreal 17-22, Worcester, Mass., 24-29.

A JOLLY AMERICAN TRAMP (U. D. Merrill, mgr.): Toronto, Can., March 10-15, Troy, N. Y., 17-22, Gloversville 23, Utica 24, Amsterdam 25, Albany 26, 27, Syracuse 28-29, Rochester 27-29.

A MERRY CHASE (Lyman Bostwick): Lewiston, Me., March 11, Stone City 12, Osawa 13, 14, Cape Elizabeth 15, Winterport 17, Knoxville 18, Pittsfield 19, Canton, Ill., 20, Rushville 21, Beardstown 22.

A POOR RELATION (Fred G. Berger, mgr.): Cleveland, O., March 10-12, Delaware 13, Chillicothe 14, Zanesville 15, Lancaster 17, Circleville 18, Mansfield 19, Wooster 20, Mt. Vernon 21, Toledo 22-29.

A RAGGED HERO (Richards and Pringle, mgrs.): St. Paul, Minn., March 9-15, Minneapolis 16-22, Milwaukee, Wis., 23-April 5.

A ROMANCE OF COON HOLLOW (G. E. Callahan, mgr.): Stone City, Ia., March 11, Madison, S. D., 12, Pipestone, Minn., 14, Sioux Falls 15, Chicago, Ill., 17-29.

A RUNAWAY MATCH (W. F. Rolf, mgr.): Bellville, Mich., March 11, Blissfield 12, Antigo 13, Shebogan 14, Appleton 15.

A RUN ON THE BANK: Pittsburg, Pa., March 9-15, Cincinnati, O., 16-22.

A STRANGER IN A STRANGE LAND (Thiel and Kennedy, mgrs.): Gibson, Ill., March 9-11.

A TEXAS STEER: Chicago, Ill., March 9-29.

A THOROUGHBRED TRAMP (Hoyt & Wallace): Lawrence, Kas., March 11, Leavenworth 12, Quincy, Ill., 13, Canton 14, Monmouth 15, Galesburg 17, Joliet 18, 19.

A THOROUGHBRED TRAMP (Western): Livermore and Hurley, mgrs.): Denver, Col., March 9-15.

A TRIP TO BUFFALO (Chas. F. Salisbury, mgr.): Fairmount, Ind., March 10-15, Hartford City 17-22, Muncie 24-29.

A TRIP TO CHINATOWN (Harry Clay Blaney, mgr.): Fort Scott, Kas., March 10-12, Nevada, Mo., 13, Carthage 14, Webb City 15, Joplin 16, Pittsburg 17, Parsons 18, Coffeyville 19, Independence 20, Iola 21, Chanute 22, Ottawa 24, Lawrence 25, Topeka 26, Atchison 27, St. Joseph 28, Leavenworth 29.

A TRIP TO CHINATOWN (Western): Kansas City, Mo., March 9-15, Omaha, Neb., 16-22, Lincoln 23, Hastings 24, Grand Island 25, Kearney 26, North Platte 27, Sidney 28, Cheyenne, Wyo., 29.

A TRIP TO NIAGARA (Gus Hill's): Paterson, N. J., March 10-12, Hoboken 13-15, Jersey City 16-18, Orange 19, Elizabeth 20, Plainfield 21, Perth Amboy 22, Rahway 24, Long Branch 25, Asbury Park 26, Freehold 27, Trenton 28, Bristol, Pa., 29.

A TRIP TO PARIS (Gus Hill's): Newark, N. J., March 10-12, Hoboken 13-15, Jersey City 16-18, Orange 19, Elizabeth 20, Plainfield 21, Perth Amboy 22, Rahway 24, Long Branch 25, Asbury Park 26, Freehold 27, Trenton 28, Bristol, Pa., 29.

A TRIP TO PARIS (Western): Lincoln, Neb., March 11, Omaha 12, Council Bluffs, Ia., 13, Des Moines 14, Marshalltown 15, Cedar Rapids 16, Davenport 17, Rock Island, Ill., 18, Galesburg 19, Peoria 20, Bloomington 21, Springfield 22, Decatur 24, Pekin 25, Grand Junction 26, Colorado 27, Pueblo 28, Denver 29-April 5.

A TRIP TO PARIS (Southern): Atlanta, Ga., March 10-15, Augusta 17-22, Charleston, S. C., 24-29.

A TRIP TO PARIS (Western): Allen A. Hampton, mgr.): Auburn, Cal., March 11, Grass Valley 12, Colfax 13, Truckee 14, Reno, Nev., 15, Virginia City 16, Reno 18, Tonopah 19, Goldfield 20, Bullfrog 21, Rhyolite 22, Las Vegas 24, Pioche 25, Milford 26, Frisco 27, Grand Junction 28, Colorado 29.

A TRIP TO ROCKY POINT (J. R. Hayes, mgr.): Lincoln, Neb., March 11, Nebraska City 12, Atchison, Kas., 13-15.

A WAIF FROM THE PLAINS: Boston, Mass., March 10-29.

A WOMAN IN THE CASE (Western): Lee Ochs, mgr.): Cleveland, O., March 10-15, Detroit, Mich., 16-22, Chicago, Ill., 23-29.

ADVANCE AGENTS' ASSOCIATION: New York city March 16.

ALABAMA (Southern): Atlanta, Ga., March 10-15, Augusta 17-22, Charleston, S. C., 24-29.

ALABAMA (Western): Alexander Pantages, mgr.): Seattle, Wash., March 10-15, Portland, Ore., 16-22, Tacoma, Wash., 23-29.

ALABAMA BELLE (Ed. Redmond, mgr.): Cleveland, O., March 10-15, Akron 17-22, Canton 24-29.

ALABAMA BELLE (Western):

HARRIS BROTHERS (Two Merks, mgrs.): Lafayette, Ind., March 10-12, Big Rapids 17-19, Cadillac 20-22.

HATHAWAY, CLARA: Hamilton, B. C., March 10-12, Galt 13, Guelph 14, Stratford 15, Chatham 17-19.

HOBART STOCK: Palestine, Tex., March 10-15.

HOWARD COMEDY (Arthur Deavitt, mgr.): Pittsburg, Kan., March 10-15, North Adams 17-22.

HURRAY AND MACKEY (John J. Murray, mgr.): Utica, N. Y., March 10-15, Wilkes-Barre, Pa., 17-22, Binghamton, N. Y., 24-29.

HYDE, JESSE (Will H. Hoyt, mgr.): Camden, N. J., March 10-15, Philadelphia, Pa., 17-22.

IMPERIAL COMEDY STOCK (Jos. G. Glasgow, mgr.): Wheeling, W. Va., March 10-15.

PAGE, MABEL (Joel Mimm, mgr.): Charleston, S. C., March 10-15, Macon, Ga., 17-22, Columbia, S. C., 24-29.

PARISIAN AMERICAN COMEDIANS (Geo. H. Kent, mgr.): Hamilton, Bermuda.

PATTON, COLLEGE COMEDY (J. S. Macauley, mgr.): Wheeling, W. Va., March 10-22.

PATTON, COMIC OPERA STOCK (D. J. Bangan, mgr.): Lawrence, Mass., March 10-15, Haverhill, Mass., 17-22, Hartford, Conn., 24-29.

PERLEY STOCK (H. V. Phelan, mgr.): Albany, N. Y., March 10-15.

ROBIE, KATHERINE: Worcester, Mass., March 10-15, Paterson, N. J., 17-22, Taunton, Mass., 24-29.

ROBERTS, FLORENCE: Seattle, Wash., March 9-15.

ROSNER STOCK (W. H. Rosner, mgr.): San Antonio, Tex., Sept. 16—Indefinite.

ROWE-KING: Brockton, Mass., March 10-15, Lynn 17-22.

RUBLE THEATER (G. S. Ruble, mgr.): Marysville, Cal., March 10-15, Chico 17-22, Vallejo 24-29.

RYAN, DANIEL: Salem, Mass., March 10-15, Concord, N. H., 17-22, Manchester 24-29.

SCHILLER STOCK (H. A. Schiller, mgr.): Bradford, Pa., March 10-15, Carbondale 17-22, Paterson, N. J., 24-29.

SELDEN-STETSON: New Straitsville, O., March 11.

SHANNON, HARRY: Hutchison, Kan., March 11-13, Arkansas City 17-19, Coffeyville 20-22, Galena 23-25.

SPOONER DRAMATIC (F. E. and Allie W. Dick Spooner, mgrs.): Jacksonville, Fla., March 10-15, Savannah, Ga., 17-22, Augusta 24-29.

STUTTS' NEW YORK: Lansing, Mich., March 11-17.

TOOKER, LILLIAN (C. G. Vaught, mgr.): Middletown, Ky., March 10-15.

VAN DYKE AND EATON (C. Mack, mgr.): Grafton, W. Va., March 17-22, Cumberland, Md., 24-29.

WILLIAMS STOCK (Tucker and Williams, mgrs.): Ridgway, Pa., March 10-12.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL: Hamilton, Can., March 11.

AUSTRALIAN JUVENILE OPERA (Pollard's: Shipman Bros., mgrs.): Omaha, Neb., March 9-12, Lincoln 13-15, Council Bluffs, Ia., 16, Des Moines 17-19, Sioux City 20, 21, Sioux Falls, S. Dak., 22, St. Paul, Minn., 23-29.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs): Emporia, Kan., March 11, Wichita 12, Arkansas City 13, Perry, Okla., T., 14, Guthrie 15, Oklahoma 16, Ardmore, I. T., 17, Ft. Worth, Tex., 18, Dallas 19, Corsicana 20, Waco 21, Temple 22, San Antonio 23, 24, Austin 25, Galveston 26, Houston 27, Beaumont 28, Lake Charles, La., 29.

BOSTON LYRIC (Comegys Bidwell, mgr.): Hamilton, Can., March 10-12, London 13-15, Woodstock 17, Brantford 18, Guelph 19, Stratford 20, St. Thomas 21, Chatham 22.

CALEDONIAN OPERATIC (H. Percy Hill, mgr.): Paisley, Can., March 12.

CASTLE SQUARE OPERA: Chicago, Ill., Dec. 30—Indefinite.

CHICAGO OPERA (Henry Cohen, mgr.): Tipton, Ia., March 11, Washington April 1.

COLUMBIA COMIC OPERA (Chas. H. Holmes, mgr.): Titusville, Pa., March 10-15.

DALY LADS (The New Yorkers): Washington, D. C., March 10-15.

DANIELS, FRANK (Miss Simplicity): New York city Feb. 10—Indefinite.

DE ANGELIS, JEFFERSON: Augusta, Ga., March 11, Charleston, S. C., 12, Raleigh, N. C., 13, Norfolk, Va., 14, Richmond 15, Washington, D. C., 17-22, Kansas City, Kan., 24-29.

FISHER DEM DEK (Tony P. Mason, mgr.): Cleveland, O., March 10-15, Chicago, Ill., 17-22.

FLORODORA (A: Fisher and Ryley, mgrs.): Philadelphia, Pa., Feb. 24-March 15.

FLORODORA (C: Fisher and Ryley, mgrs.): Boston, Mass., Feb. 10-March 15.

FLORODORA (D): New York city Jan. 27—Indefinite.

FOXY QUILLER: New York city Feb. 25—Indefinite.

GLASER, LULU (Dolly Varden; F. C. Whitney, mgr.): New York city Jan. 27—Indefinite.

GRAU, JULES, OPERA: Savannah, Ga., March 10-15, Charleston, S. C., 17-22.

HELD, ANNA (F. Ziegfeld, Jr., mgr.): Chicago, Ill., March 10-15.

KING IDDO (Henry W. Savage, mgr.): Boston, Mass., Feb. 10—Indefinite.

LADY AFRICA (Al. Anderson, mgr.): Chicago, Ill., March 10-22.

METROPOLITAN OPERA: Philadelphia, Pa.—Indefinite.

MISS BOB WHITE (Nixon and Zimmerman, mgrs.): Burlington, Ia., March 14.

SAN TOY: Boston, Mass., March 3-15.

THE BELLE OF NEW YORK: Marion, Ind., March 12, Goshen 13, Ann Arbor, Mich., 14, Detroit 16-22, Cleveland, O., 23-29.

THE HISTONIANS (Barnabee and McDonald, mgrs.): New York city Jan. 27-March 22.

THE BURGOMASTER (Western; E. D. Sellman, mgr.): Raleigh, N. C., March 12, Greensboro 12, Danville, Va., 13, Lynchburg 14, Roanoke 15, Brooklyn, N. Y., 17-29.

THE BURGOMASTER: Minneapolis, Minn., March 9-15, St. Paul 16-22.

THE CAMINO GIRL (S. S. Byrd, mgr.): Danville, Va., March 11, Lynchburg 12, Richmond 13, Newport News 14, Norfolk 15.

THE HALL OF FAME: New York city Feb. 8—Indefinite.

THE PRINCESS CHIC (Kirke La Shelle, mgr.): St. Paul, Minn., March 9-15, Minneapolis 16-22, Winona 23, La Crosse, Wis., 25, Dubuque, Ia., 26, Rockford, Ill., 27, Madison, Wis., 28, Oshkosh 29.

THE QUEEN OF MAYFI (Harry B. Day, mgr.): Kalispell, Mont., March 14, Havre 15.

THE SLEEPING BEAUTY AND THE BEAST: New York city Nov. 4—Indefinite.

THE STROLLERS: Indianapolis, Ind., March 14, 15.

THE TELEPHONE GIRL: Paducah, Ky., March 11, Evansville, Ind., 12, Vincennes 13, Terre Haute 14, Indianapolis 15.

THE TORREADOR (Francis Wilson): New York city Jan. 6—Indefinite.

WILBUR OPERA: Cincinnati, O., March 17-22, Zanesville 24-29.

VARIETY.

AMERICAN BURLESQUERS: Sandusky, O., March 10-15.

BLUE BLOODS (R. F. Carton, mgr.): New York city 10-15, Paterson, N. J., 17-22, Boston, Mass., 24-29.

BON TON BURLESQUERS: Akron, O., March 14.

BOWERY BURLESQUERS: Paterson, N. J., March 10-15, Brooklyn, N. Y., 17-22, New York city 24-29.

BRIGADIERS BURLESQUERS: Minneapolis, Minn., March 9-15.

BRYANT'S, HARRY, BURLESQUERS: St. Louis, Mo., March 10-15.

CITY CLUB (Phil Fisher, mgr.): Cincinnati, O., March 9-15.

CITY SPORTS: Montreal, Can., March 10-15.

COLLINS, JACK: Brooklyn, N. Y., March 10-15.

DAINTY DUCHESS (L. Lawrence Weber, mgr.): Richmond, Va., March 10-15, Philadelphia, Pa., 17-22.

DAINTY PAREE (Joseph H. Barnes, mgr.): Rochester, N. Y., March 10-15.

EMPIRE VAUDEVILLIANS: Norfolk, Va., March 10-15.

FALKNER'S ENTERTAINERS: Fairport, N. Y., March 10-15.

FLYNN, STELLA, BIG SENSATION: New York city March 9-15, Philadelphia, Pa., 17-22.

GAY MORNING GLORIES (Sam A. Scribner's): Boston, Mass., March 10-15, Brooklyn, N. Y., 17-22.

GAY PARIS BURLESQUERS: Canton, O., March 12.

HIGH ROLLERS (F. S. Pierce, mgr.): Louisville, Ky., March 9-15.

HILL, ROSE: Baltimore, Md., March 10-15.

INNOCENTS MAIDS (C. W. Dinkins, mgr.): Boston, Mass., March 10-15, Providence, R. I., 17-22, Philadelphia, Pa., 24-29.

IRWIN, WILLIS: St. Paul, Minn., March 9-15.

JACK'S, RAE 2., OWN (Mabel Hamilton, mgr.): New York city March 10-15, Scranton, Pa., 17-19, Reading 20-22.

KNICKERBOCKERS (Louis Robie, mgr.): Washington, D. C., March 10-15.

LAFAYETTE SHOW: Bridgeport, Conn., March 10-12, Pittsfield, Mass., 13-15.

MERRY MAIDENS (Jacobs and Lowery, mgrs.): Milwaukee, Wis., March 9-15.

ORIENTAL BURLESQUERS: Buffalo, N. Y., March 10-15.

OSTRUM SHOW: Pittsburg, Pa., March 10-15.

RAMBLERS: New York city March 10-15.

REVERE, AL.: Brooklyn, N. Y., March 10-15.

REILLY AND WOODS: Newark, N. J., March 10-15.

RICE AND BARTON'S GAIETY: New York city, N. Y., March 10-15, Albany 17-19.

SERVICE ENTERTAINERS: Wheeling, W. Va., March 11, Steubenville, O., 12, Cadiz 13, New Philadelphia 14, Coshocton 15.

THE EMPIRE SHOW: Norfolk, Va., March 10-15.

THE ORPHEUM SHOW: Pittsburg, Pa., March 10-15, Cincinnati, O., 16-22.

TRANS-ATLANTIC BURLESQUERS: Marion, Ind., March 12, 13.

TROCADERO BURLESQUERS: Providence, R. I., March 10-15.

UTOPIANS: Bridgeport, Conn., March 10-12, Springfield, Mass., 13-15.

WHITE STAR (Harry Anderson, mgr.): Manassas, Va., March 11, Suffolk 12, Danville 13, Harper's Ferry 14.

WILLIAMS AND WALKER: Philadelphia, Pa., March 10-15, Brooklyn 17-22.

WINE, WOMEN AND SONG: Omaha, Neb., March 9-15, Chicago 16-22.

WORLD BEATERS (C. Herbert Moss, mgr.): Jersey City, N. J., March 10-15, Boston, Mass., 17-22.

MINSTRELS.

BARLOW AND WILSON'S: Clinton, Ky., March 11, Hardwick 12, Fulton 13, Hazelhurst 14.

BIG FREAKS: Merrill, Wis., March 11, Stevens Point 12, Marshfield 13, Menominee 14, Chippewa Falls 15.

CULHANE, CHACE AND WESTON'S (Will Culhane, mgr.): Paterson, N. J., March 10-15, Salem 14, Bridgeton 15.

FIELD, AL. G.'S MINSTRELS: Fresno, Cal., March 11, Bakersfield 12, San Bernardino 13, San Diego 14, Riverside 15, Los Angeles 17-19, Santa Barbara 20, San Luis Obispo 21, Monte Cruz 22, San Jose 24, 25, Oakland 26, 27.

GIDEON'S MINSTRELS (H. L. Wingrove, mgr.): Cheney, Ia., March 14, Lacey, Minn., 15.

GORTON'S (C. G. Pearl, mgr.): Sherwood Point, Wis., March 11.

HAVERLY'S MINSTRELS (W. F. Riley, mgr.): Athens, Ga., March 12, Asheville, N. C., 13.

HI HENRY'S MINSTRELS (H. G. Kerr, mgr.): Zanesville, O., March 11, Wheeling, W. Va., 12, Alliance, O., 14, Hamilton 15, Canton 17, Salem 18.

NASHVILLE STUDENTS: Waco, Tex., March 10, 11, Waxahachie 12, Denton 13, Denison 14, Sherman 15, McKAELAR: Kenly, N. C., March 11, New Denver 12, Silverton 14, Beaver City 15, Delano 17, Rowland 18, Trail 19, Cascade 20, Grand Forks 21, Ethel 22, Phoenix 24, Greenwood 25.

RICHARDS AND PEINGLE'S (Enoch and Holland, mgrs.): Marion, Ky., March 11, Henderson 12, Evansville, Ind., 13, Princeton 14, Vincennes 15, Washington 17, Seymour 18, Franklin 19, Frankfort 20, Lafayette 21, Elwood 22, Anderson 24, Alexandria 25, Marion 26, Logansport 27, Plymouth 28, Valparaiso 29.

SUN'S, GUS, MINSTRELS: Perry, Ok. T., March 12, Guthrie 13, Oklahoma City 14, Fort Smith, Ark., 15, Little Rock 16, Hot Springs 24, Pine Bluff 27, Memphis, Tenn., 28.

VOGEL'S, JOHN W.: Alton, Ill., March 11, Jacksonville 12, Hannibal, Mo., 13, Quincy 14, Keokuk, Ia., 15.

WHO, WHAT, WHEN (George Who, mgr.): Dayton, O., March 11-15.

MISCELLANEOUS.

BINGHAM, RALPH: Winchester, Ind., March 11, Cambridge City 12, College Corner, O., 13, Wilmington 14, Hillsboro 15, 16, Hawson 17, Prospect 18, Mt. Gilead 19, Rochester, Pa., 20, Jefferson, O., 21, Panama, N. Y., 22, Milton, N. Y., 24, Lowville 25, Alexandria 26, Germantown 27, Winchester 28, Butler 29.

CHICAGO SYMPHONY ORCHESTRA (Chas. Beach, mgr.): Phoenix, Ariz., March 11, Tucson 12, El Paso, Tex., 13, San Antonio 14, Beaumont 15, Galveston 17, Houston 18, 19, Austin 20, Dallas 21, 22.

CRYSTAL PLACE (Dr. Henry Walsh's): Leicester, N. H., March 10-15, Berlin Falls 17-22.

DUFFY'S JUMBLES (Frank S. Nasse, mgr.): Windsor Locks, Conn., March 12.

FLINTS, THE (Hypnotists): Cairo, Ill., March 17-22, Springfield, Mo., 24-29.

GRIFFY CAMP (Hat Burgess, mgr.): Boston, Mass., Dec. 11—Indefinite.

HAMMETT'S PET ANIMAL SHOW (E. Hammett, mgr.): Norridgewock, Me., March 11.

HART (Hypnotist; D. T. Hart, mgr.): Monroe, La., March 10-12, Camden, Ark., 20-22, Ardmore, I. T., 24-29.

HERRMANN, THE GREAT: Ithaca, N. Y., March 11, Canandaigua 12, Batavia 13, Lockport 14, Niagara Falls 15.

INNES AND HIS BAND: Binghamton, N. Y., March 11, Scranton, Pa., 12, Wilkes-Barre 13, Allentown 14, Newark, N. J., 15.

KELLAR (Dudley McAdow, mgr.): Washington, D. C., March 10-15, Brooklyn, N. Y., 17-22.

KILTIES' BAND (T. F. A. Power, mgr.): Providence, R. I., March 12, Haverhill 13, Lowell 14, Worcester 15, Holyoke 16, Westfield 17, Northampton 17, New Haven, Conn., 18, Hartford 19, Albany, N. Y., 20, Gloversville 21, Mohawk 22, Utica 24, Syracuse 25, Auburn 26.

KNOWLES, THE (Hypnotists: E. E. Knowles, mgr.): Gatesville, Tex., March 10-15, Mexia 17-19, Rosewood 17-19, San Angelo 20-22.

HOWARD, LEONA, BAND: Toronto, Can., March 10-15.

LYLE, EDWIN: Clare, Kan., March 12-15.

MORRIS STATUES: Mobile, Ala., Jan. 15—Indefinite.

PAULINE (Hypnotist: Chas. Hine, mgr.): Tupper Lake, N. Y., March 10-15, Plattsburg 17-22.

PERKINS, ELI: Baltimore, Md., March 11, Suffolk, Va., 12, Mechanicsville, Ia., 13, Storm Lake 21, Ringgold, Neb., 24, Lost Summit, Mo., 27, Moulton, Ia., 28.

PERRY, FRANK: Boston, Ill., March 10-15.

ROVING FRANK GYPSY CAMP: Atlantic City, N. J.—Indefinite.

SILVER AND LAWRENCE (Hypnotists): New York city March 10-15, Chicago, Ill., 24-29.

SOUSA AND HIS BAND (Frank Christianer, mgr.): Oshkosh, Wis., March 13, Green Bay 12, Marinette 13, Marquette, Mich., 14, Calumet 15, Ashland, Wis., 16, Duluth, Minn., 17, Minneapolis 18, Stillwater 19, Eau Claire, Wis., 20, Wausau 21, Madison 22, Milwaukee 23.

UP TO DATE DAYTON SHOW (H. B. Barlow, mgr.): Spring Valley, Ill., March 10, 11, El Paso 12, 13, Fairbury 14, 15.

VANARA (Will H. Davis, mgr.): Sherman, Tex., March 11, Denison 12, Gainesville 13, Wichita Falls 14, Henrietta 15.

(Received too late for classification.)

A BREEZY TIME (Eastern; Marie H. Norton, mgr.): T. D. Middaugh, mgr.): Shelbyville, Ind., March 12, Seymour 13, Greensburg 14, Madison 15, North Vernon 17, Bedford 18, Bloomington 19, Martinsville 20, Rushville 21, Bloomsburg 22, Sullivan 24, Brazil 25.

A BREEZY TIME (Southern: Marie H. Norton, mgr.; E. M. La Porte, mgr.): Hopkinsville, Ky., March 14, Bowling Green 15, Hitzabethtown 17, Lebanon 18, Danville 19, Somerset 20, Richmond 21, Winchester 22, Paris 24, Cynthiana 25, Mt. Sterling 26, Frankfort 27, Georgetown 28, Shelbyville 29, Evansville, Ind. 31.

A HOMESPUN HEART (Walter Floyd, mgr.): Schenectady, N. Y., 12, Utica 14, 15, Providence, R. I., 17-22, Washington, D. C., 24-29.

DAVIDSON, FRANK: Auburn, Ind., March 13-15, Angola 17-19.

DON'T TELL MY WIFE: Fishkill, N. Y., March 11, Peekskill 13, Sing Sing 13, Tarrytown 14.

IN THE ROCKIES: Toledo, O., March 16-19.

JERRY FROM KERRY: Greenfield, O., March 14, Waverly 15, Ironton 17, Pomeroy 18, Middleport 20.

LITTLE TRIXIE: Conneaut, O., March 14, Ashtabula 15, Warren 19, Leetonia 19, Salem 20.

MISS HUBERT FROM JERSEY (Hattie Delaney, mgr.): Mauch Chunk, Pa., March 11, Ashley 12, Nanticoke 13, Pickneyville 14, Dunkle 15, Marion 17, Carbondale 18.

MY FRIEND FROM ARKANSAS: St. Joseph, Mo., March 14, 15, Savannah 17, Albany 18, Bethany 19, Leon, Ia., 20, Oscola 21, Albia 22, Ottumwa 24, Mystic 25, Hiteman 26, Knoxville 27, Shannon 28, Falls 29.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Rochester, N. Y., March 10-12, Syracuse 13-15, Bridgeport, Conn., 17-19, Hoboken, N. J., 20-22, Newark 24-29.

SI PLUNKARD (J. C. Lewis): Reading, Pa., March 10-12, Pleasington 13, Somerville 14, South Amboy 15, New Brunswick, N. J., 17, Elizabeth 18, Freehold 19, Centerville, Pa., 20, West Chester 21, Coatesville 22.

STEWART, MAY (Romeo and Juliet): Navasota, Tex., March 11, Caldwell 12, Cameron 13, 14.

THE COWBOY AND THE LADY (S. Miller Kent): St. Louis, Mo., March 10-15, Dupo 17, Pinckneyville, Ky., 18, Evansville, Ind., 19, Terre Haute 20, Anderson 21, Dayton, O., 22, Detroit, Mich., 24-29.

THE HERALD SQUARE OPERA: Dexter, Me., March 11, Hampden 12, Charleston 13, Cape Girardeau 14, 15, Mound City, Ill., 17, Carbondale 18, Benton 20, Mt. Vernon 21, McLeansboro 22, Shawneetown 24, Carmi 25, Mt. Vernon 26.

THE WRONG MR. WRIGHT: Stamford, Conn., March 13, Derby 14, South Norwalk 15, Poughkeepsie, N. Y., 20.

THOMPSON, DENMAN (The Old Homestead): New York city March 10-15.

TWO MERRY TRAMPS: Middletown, Pa., March 11, Hanover 12, York 13, Lancaster 14, Norristown 15, Mahanoy City 17, Ashland 18, Mt. Carmel 19, Sunbury 20, Lewistown 21.

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REFERENCES—CLIPPER, February 1st, page 1067, col. 1.
MIRROR, same date.

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(Signed) "J. J. COLEMAN."

Nicoli and Stair have On the Suwanee River. (Five seasons out.)
Charles E. Blaney has Only a Shop Girl, produced Newark and Brooklyn to tremendous business and booked thirty weeks next season, and the best play I have, which has been tried and proved like the other, is
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TELEGRAPHIC NEWS

CHICAGO.

Few Changes in Local Theatres—The Little Duchess Comes to Town—Gossip.

(Special to The Mirror.)

CHICAGO, March 10.

Lenten season seems to have gone all wrong. We meant well, even in this "Windy City" of the West, but our Prussian friend, Prince Henry, came, with his enticing ball and other functions, and we could not resist Mrs. Fiske on Ash Wednesday nor Mansfield for the latter part of the "forty days of fast," so we went back to our penance at another time, when the attractions are not so diverting. Meanwhile we are as devout as possible, with the assistance of two weeks of Anna Held as the only change. Anna is no Lenten attraction. She followed The Messenger Boy at the Illinois last night and her speed behooves any "messenger boy" to get a move on him. In her latest effort, The Little Duchess, she made a big hit, and, with Charles Bigelow, Joseph Herbert, George Marion, Franz Ebert, and her other spotlight associates, she has made a bid for a couple of record-breaking weeks.

The Grand Opera House continues to be the mecca of the loyal playgoers, who are asking for seats for the fifth week of Richard Mansfield in Beaucaire, although this is but his second week.

I am advised by the small bills at one of the vaudeville houses that "the Sullax Sisters," presumably decorative nonentities, are to appear in an important production. They are underlined for March 17—the day that made the sullax famous.

Speaking of March 17 reminds me that Andrew Mack has made a great success at McVicker's in Tom Moore, that entered upon its second and final week last night. It is to be followed next Sunday (counting by L. N. Morris' dramatic arrangement of Secretary Hay's "Pike County Ballads," called Jim Bludso of the Prairie Belle. The company is rehearsing this week. Among the players are Edwin Arden, W. H. Thompson, Eugene O'Rourke, Frank Lander, Hoyt, Miss Martin, Margaret Fuller, and Leslie Kingham. R. A. Roberts is staging the play for Rich and Harris, and Physioc has painted the scenery.

A Royal Rival is in its second and last week at Powers'. William Faversham and Edwin Arden have made the main hits here. Next Monday H. C. Goodwin and Maxine Elliott will offer When We Were Twenty-one, and the house is as good as sold out for the week already.

A Stranger in a Strange Land was disclosed at the Academy of Music yesterday. "Young" Corbett is the star. Mr. Corbett is a good actor. (He will be here when this Simon reaches Chicago.)

To-morrow (Tuesday) night the Studebaker will be filled by the "who's who" of Chicago to enjoy the first performance of George Ade's opera, The Sultan of Sulu.

Our musical friend, Kolalik, knows where the golden eggs are stored, and he doesn't propose to take any chances by waiting until Easter. He will be here on Thursday either, for he returns here on Thursday evening and Saturday afternoon for two concerts at the Auditorium, where Sousa took advantage of Theodore Thomas' temporary absence last week and filled the house with people and melody three times.

The stock company at the Dearborn is still in the swiftly flux. After three weeks of A King and a few Dukes and one week of The Liars, there was a revival of the Cromwell play, Great-er than Kings, yesterday. Richard Bubbier, of the Castle, has joined the company. At the White Horse Tavern this week Oliver and Norma Whalley Hamilton will make her dramatic debut.

George Grossmith appears at the Fine Arts Music Hall Wednesday evening and Thursday afternoon, and I predict that he will make a slightly bit more than Nelson Henry—and at more popular prices.

At the New Columbian Aristocracy was fully exploited yesterday by The Wife, with Alma Hethering-ton, Carl Smith Bowie, and Frederick Julian in the leading roles.

Judge Tuthill, of the Juvenile Court, has shown his good heart by releasing from the John Worthy School in the House of Correction the most poor and disconsolate among the boys. Imagine a judge kind enough to release an obedient child!

Maude Adams follows N. C. Goodwin and Maxine Elliott at Powers' March 24.

Molly Barlow is at the Bijou this week in a revival of Alvin Joslin, and at the Alhambra the attraction is The Great White Diamond—a fine-cut five-karat attraction sent in the Madame Rhea line.

Laura Alberta and Richardson Colton are making a great moral lesson at the New American this week in Henry Hamilton's A Lost Wife.

Peter Dailey, Frank Lane, Ed Garvie, Mal Lovell, and Hobbs Thompson are at the Olympia this week in A Jewish Rabbi. The rest of the bill consists of straight vaudeville, and large audiences are taking advantage of its attractiveness.

The Four Cohans opened to two immense houses at the Great Northern Theatre yesterday in The Governor's Son, that repeated its former hit.

At the Auditorium Annex the other day I met Colonel Cody (Buffalo Bill) and asked him about "Jay" Whitcomb, who went out to his ranch in search of health. He told me that "Jay" was much improved. "Buff" Hall.

BOSTON.

Grand Opera at the Boston—The Columbia Reopens—Two Long Runs to End.

(Special to The Mirror.)

BOSTON, March 10.

So far as society was concerned the great outpouring was at the Boston to-night, where the Metropolitan Grand Opera company opened its fortnight's stay here with Aida. The cast included Nordica, Lindau, Homer, Scotti, Journet, Vanni, Reiss, Landau, Bispham, and De Marchi. Bispham was the conductor. There was the customary enthusiasm, and every indication points to a successful engagement. Le Cid and Tschaikowsky's Mazeppa will be given later in the week for the first times in Boston. The Huguenots will be presented by an all star cast. Nordica Plancon will be heard in Tosca, that was such a success last year. Calvé will be heard this week both in Carmen and Faust.

John Drew is handicapped by having the opera season as a rival attraction, for many of those who usually go to see him when he plays here were at the opera. However, he had a most enthusiastic welcome in The Second in Command. He has excellent support in Guy Standing, who is a favorite here. Ida Conquest, who has been at her home in Roxbury for more than a week recuperating from her recent illness, was able to rejoin the company to-night, and was honored by her artistic work.

The Columbia reopened its doors to-night after having been closed for some two months, under new management—or rather an old management restored. A. H. Chamberlyn's production of Monsieur Beaucaire, that has been running so long at the Park, was the offering, and was well received in its new location.

The Castle Square Stock company made a revival of Diplomacy, that it presented successfully four years ago. The Two Bouncicaults were capitally played by John Craig and Charles Mackay. Edna Fischer made a hit as Zicka and Marion Evelyn, as Dora, did more excellent work of Clotilde, a part that was so marked in Sealed Instructions last week. Edmund Breese is playing his usual part this week. Edmund Breese is playing his usual part this week. Maxwell Wark will be the company as Baron Stein. Mr. Breese is also under the management of the Castle Square Stock.

J. K. Hazard and Lottie Gilson made their first Boston appearance in The Outpost at the Grand Opera House to-night. This is the second Beer play of the season, but stood the test of comparison with The Red Kloof well, and scored a hit.

Providence is in its fifth and last week at the Columbia, after which it begins a long tour on the New England circuit. There has been one important change in the cast since the engagement opened, J. Hallett Clarendon, who was in Monsieur Beaucaire, now singing Captain Donegal instead of W. M. Armstrong. His work is one of the hits of the performance.

San Toy is in its last week at the Museum, and still plays to capacity. Samuel Collins has been the surprise of the engagement, and has scored as much of a hit as James T. Powers did when the opera was first given here. With him and Minnie Ashley in the cast the place goes on merrily as a year ago. Marie Celeste and George K. Fortescue also score heavily.

King Dodo continues to capacity business at the Tremont, but notwithstanding the great business that has prevailed since the opening the season will end in two weeks. The production will be taken to Philadelphia for a fortnight, and after another week in Baltimore will come back to the New England circuit.

This is J. K. Murray's busy week at the Bijou, for Cavalleria Rusticana and Pinafore make up the bill, and in one he plays Alfio and in the other Sir Joseph Porter. James Gilbert's Dick Deadeye in Pinafore has always been liked in Boston, and is a feature of the performance.

At the Bowdoin Square the stock company appears in Slaves of the Orient with vaudeville introductions by the Tanakas, the Rossi Sisters, and Barney Williams, not to mention the camel and black bear sent by Bostwick, to add realism to the Oriental scenes. True Irish Hearts will follow.

The Pulse of New York is the melodrama of the week by the stock company at Morrison's Grand. One of the novel social functions at this house is a weekly reception, at which the patrons have a chance to be introduced to the popular members of the company.

Sir Henry Irving was the one player who was signaled out to meet Prince Henry at the Boston reception last week. He was the guest of J. Montgomery Sears at the reception that was given at his residence about midnight, and was the most exclusive affair of the whole day.

Ellen Terry was invited to be one of the ladies to pour tea at the society function in Copley Hall in connection with the exhibition of portraits of Fair Women, but as she could not be present she sent a note of regret, with a monetary inclosure.

Sir Henry Irving, with his son Laurence, and Miss Terry, had the unusual honor of a Sunday visit to Mrs. Jack Gardner's famous mausoleum residence at the Back Bay Fens. They were shown all over the place, to which the public has never been admitted. Later Mrs. Gardner was one of about thirty Boston friends whom Sir Henry entertained at the Parker House. Others who were present were Mrs. Wirt Dexter and Miss Dexter, Mr. and Mrs. B. H. Clement, Mr. and Mrs. Benedict, of New York; J. H. Haiman, of The Herald, and his son Harry; Dr. and Mrs. R. W. Langmuir, Commander and Mrs. Arthur P. Nazro, Mrs. Prescott H. Bigelow, Miss Campbell, of London; Ellen Terry, Mr. and Mrs. Loveday, Laurence Irving, and Bram Stoker.

It has never been printed, but Miss Terry played an unconscious joke upon herself in the way that she addressed a letter recently. When Maude Adams left Boston she gave directions to a florist to have Miss Terry's dressing-room decorated with flowers as a compliment to her. This was done, and the English actress was greatly touched, but Miss Adams never heard a word in response. Finally a mutual friend heard of the oblivion and asked Miss Terry why she had not written. "Why, I wrote immediately," was the reply. "How did you address the envelope?" was the second query. "Why, 'Maude Adams, America,'" was the response. Perhaps the dead letter office will find the letter some time, but the incident has given Miss Terry a better idea of the American postal system.

One thing more, and I am through with our late visitors from England. While here in Boston they had quite a smallpox scare, and all decided to be vaccinated. They wanted to get an English doctor to do it, but none was available, so they compromised on one born in Canada. Still they have sore arms now.

Charles Greene, who made hosts of friends in Boston while he was acting as temporary business-manager at the Colonial, has left to resume his position with Ace Yon a Mason for its Southern tour, but will return here for a long engagement this Spring.

T. R. Lothian is recovering from the illness that has kept him away from the Colonial and Boston for a couple of months. He expects to resume his position at the Colonial in a short time.

John J. McNally, formerly the dramatic editor of The Herald, has sailed for a business and pleasure trip to Europe, to include visits in London, Paris and Berlin.

Mrs. Howard Kingsgate, the English novelist, who is in town for a few days, is writing a new play, Philip Fourth, for Henry Irving.

James Jay Brady had a trick played on him last week, and in his absence from his room everything was turned topsy turvy to get a circumstance. Sawdust on the floor, peanuts on a wooden bench and pink lemonade in a pitcher on his desk were introduced to remind him that in a few weeks he is due to resume his Summer position with the Ringling Brothers.

The Park is to be dark for a few days, while the final preparations are being made for the professional production of The Cap of Fortune, by R. A. Barnet, that was given with success by the Cadets. H. R. Rice has the rights, and he has made a ten-strike for popularity by engaging Paula Edwardes for the leading role. She is a great favorite here. Alonzo Price, the son of Mark Price, the actor, who was in the Cadet production and made the chief success with his dances, Kipties, has also been engaged.

A snack thief got behind the scenes of the Hollis last week, and robbed Laurence Irving, John O'Neil, and F. Tyars of jewelry and money.

R. A. Barnet's new romantic opera, for which Charles R. Hamlin wrote the music, will be produced at Bangor, April 2. It is from the French, and is entitled Ascanio and Nicoletta.

Jay Benton.

PHILADELPHIA.

The Voice of the Bell Produced—Actors' Home Benefit—Items.

(Special to The Mirror.)

PHILADELPHIA, March 10.

The weather continues to be an important factor in amusement receipts, snow, slippery sidewalks, stoppage of trolley lines being the principal cause: as the attractions offered are first-class.

Mrs. Patrick Campbell's engagement at the Garrick Theatre has attracted wide attention. For her second and farewell week The Notorious Mrs. Ebbsmith, Magda, The Second Mrs. Tanqueray, and Pelleas and Melisande are the plays. The audiences have been well pleased, although drawn mainly from curiosity and representative principally of the typical fashionable society element and students. While the receipts have not been as large as anticipated, still the engagement has been a success. The Way of the World follows March 17. San Toy 31.

E. H. Sothern at the Broad Street Theatre has made a pronounced success in If I Were King, now in its second week, and that for popularity surpasses the record of The Prisoner of Zenda here. Mr. Sothern's company gives excellent support, and the mounting is elaborate. Jefferson De Angelis March 24. Annie Russell 31.

This week ends the Florodora engagement at the Chestnut Street Opera House. The patronage is likely to improve, as the offering is practically without opposition in the musical line. Virginia Harned March 17 for two weeks. Old King Cole, by the Mask and Wig Club of the University of Pennsylvania, 31. William H. Crane opens April 7 for an indefinite term.

Grace George made her debut to-night in this city as a star in Under Southern Skies at the Walnut Street Theatre, and was warmly received by a large audience. The supporting company is large and good. During this engagement—that is, for two weeks—Miss George will make her initial appearance in a one-act play adapted by Francis Aymar Matthews from her story, entitled A Little Tragedy at Nantasket. The New Yorkers March 24.

The Chestnut Street Theatre presents Way Down East, now in its second week. The patronage is derived mostly from a series of benefits on the usual percentage basis. King Dodo 24. The Messenger Boy April 7 commences an indefinite run.

Manager J. Buell Wemyll, of the Auditorium, deserves credit for introducing to-night an organization of merit and novelty in The Orpheans Extravaganza company, direct from its lengthy Chicago engagement. The musical comedy, A Night Around Town, is the offering, and prominent in the cast are Nat and Sol Fields, Allen Curtis, Frank Dansell, Octavia Burke, Robert Sterling, Nick Cogley, La Petite Adelaide, Annie Poyer, Maude Harvey, and Marjorie Thompson, added by a large and pretty chorus that appears in striking costumes. The attraction made a big hit with the critical audience and seems likely to remain for another week.

Robert B. Mantell's two weeks' engagement in this city surpassed all his previous records. In an interview he states: "The interest in Shakespearean plays that is re-awakening augurs the betterment of the stage, elevates the drama, and is satisfactory to the player, especially when measured by the box-office returns."

The Leather Patch, with Ed Harrigan and the Durban-Steeler Stock company at the Girard Avenue Theatre, furnishes the third play of the Harrigan series, and is a creditable performance. The audiences continue large and appreciative. Reilly and the 400 next week.

A new melodrama by Sutton Vane, The Voice of the Bell, received its first American production at Forepaugh's Theatre this afternoon. The main characters were well sustained by George Learock, John J. Farrell, Florence Roberts, Frank Peters, Walter Gilbert, Jennie Ellison, Albert Sackett, Eugenia Webb, and Gilbert Ely. The play derives its title from the conscience-stifling utterances which—in his insanity, after committing a cruel murder—the leading character believes to ring out from the bells of the village church, when, as sexton, he pulls the bell rope. Special scenery gave additional interest to the production, that from its reception by the large audience seems an assured success. At the White Horse Tavern March 17.

William H. West's Minstrels was heartily welcomed at the Park Theatre to-night. It is a large organization, and presents many good features. Clement Stuart, tenor; Georgie Jones, boy baritone; Wilson Miller, basso, were very pleasing in the first part. The Night Before Christmas March 17. Creston Clarke March 24.

Williams and Walker in The Sons of Ham opened for a week to-night at the National Theatre to a packed house. Lost in the Desert March 17.

The Convict's Daughter is the offering of the week at the People's Theatre. The Volunteer Organist follows.

The Standard Theatre Stock company is appearing in Money Mad this week, opening to medium business. My Lady Nell March 17.

Wurster's German Stock company at the Arch Street Theatre is commanding attention and good patronage by its excellent performances and the constant change of programme. This week, The Ironmaster, 7-30-8, and Robert and Bertram will be the plays.

Dumont's Minstrels at the Eleventh Street Opera House continue with unchanged burlesques to their usual large business. Frank Dumont has two new skits under way, named Mrs. Patsy Campbell and Life Insurance Agents.

At the Academy of Music Burton Holmes lectured to-night before a crowded house.—The closing concerts of the Boston Symphony for the season take place March 17 and 18.—Jan Kubelik will give a farewell concert here the afternoon of March 22, and will sail for Europe 23.

The benefit for the Actors' Home of America at the Garrick Theatre to-morrow afternoon promises to be a great financial success. The programme is to include Mrs. Patrick Campbell in the first act of Beyond Human Power, Grace George in the second act of Under Southern Skies, the second act of Way Down East, E. H. Sothern in the first production of a one-act play written by himself, entitled I Love; Thou Lovest; He Loves, and the Florodora Sextette, Hughey Dougherty, Harry Bulger, Healy and Farman, Latima, contortionist; William Propert Carleton, Hall and Staley, Helen Redmond, and selections by West's Minstrels. Ladies of the various companies now playing here will sell programmes and flowers. The combined orchestras of the Garrick and Walnut Street theatres will furnish the music. The gross receipts will be handed over to the Actors' Home.

The Conkling-Armstrong Terra Cotta Company has filed a mechanic's lien claim for $1,723.50 against the Garrick Theatre in the Common Pleas Courts, alleged to be due the firm for work on the building.

A possible fire panic among a matinee audience in the South Broad Street Theatre on March 8 was prevented by the presence of mind of E. H. Sothern.

S. Feinberg.

ST. LOUIS.

Mrs. Fiske's Successful Week—Current Offerings—Notes.

(Special to The Mirror.)

ST. LOUIS, March 10.

Mrs. Fiske enjoyed a very prosperous engagement at the Grand last week, large and enthusiastic audiences greeting her at every performance. Jan Kubelik and a party of friends occupied a box on Tuesday evening. The violinist greeted the most eminent American actress with much hearty applause. It is to be hoped that Mrs. Fiske will visit St. Louis more frequently in the future than she has in the past.

The Castle Square Opera company drew well at the Century last week. The audiences of former seasons were as enthusiastic as ever. Sunday Aida was given with Adelaide Norwood, Marion Ivel, Maude Ramsey, Joseph F. Sheehan, Winfred Goff, F. J. Boyle, J. Parker Coombs, and George Tennery in the cast. This evening La Boheme was the bill. Gertrude Rennyson, Josephine Ludwig, Miss Dalamatta, E. A. Clark, Francis J. Boyle, Francis Carrier, J. P. Coombs, and George Tennery were the principals. Next week, The Bohemian Girl, Cavalleria Rusticana and I Pagliacci will be sung.

At the Olympic last evening The Messenger Boy, with James T. Powers in the title-role, was seen for the first time here. Mr. Powers received good support from May Roberts, George Honey, Paul Nicholson, John R. Park, Harry Kelly, Tom Hadaway, Georgia Caine, Jobyna Howland, Flora Zabelle, Hattie Waters, Sallie McNeil, Dene Woodruff, and Rachael Booth. James K. Hackett March 17.

Manager Gaven's attraction at the Grand is The Evil Eye, in which Charles A. Loder, George W. Kerr, E. W. Sprague, Emelie Bonner, George Herman, Albert Parr, John L. Guilmette, William J. Harrison, Mayme Mayo, Madelaine Lowrie, Mabel Coogan, and Ethel Gibbs appear. The Girl from Maxim's will follow.

E. Miller Kent in The Cowboy and the Lady is the offering at Havlin's. In the company are John Phillbin, Ralph Young, Benjamin Bradbury, Ragsey Holmes, Nora O'Brien, C. Blanche Rice, Mathilde Wesling, Annie Wood, Dorothy Keene, and Grace Wood. The Heart of Chicago is underlined.

Malcolm Williams and Minnie Radcliffe, who were formerly members of the Imperial Theatre Stock company, returned to that house Sunday afternoon, and were featured in Miss Hobbs. In the supporting company are William Beckwith, Victor Morley, J. K. Appleton, Maria Ford, Meta Brittain, Grace Gibbons, and Ida Lewis. Next Sunday, An American Gentleman.

Theodore Thomas gave concerts at the Odeon Friday and Saturday to good audiences. The concerts were of the usual high standard of the orchestra.

An unusual number of soloists assisted in the concert by Weil's Band at the Odeon Sunday afternoon. They were Mrs. Gerry Ballman, contralto; Ella Schuller, soprano, and Messrs. Gleissner, Kilvery, Cole, Weinert, Sandorf, Gilbert, and Zaraglia, of the band. Arthur Loesser accompanied on the piano. Paderewski will give a recital March 15.

Madame Sieber-Heuck, contralto, assisted by George C. Carrie, tenor; Sidney Steinle, violinist, and Louis Hammerstein, pianist, will give a concert at Memorial Hall March 13.

Guy Lindsley's pupils made their debut on the stage at the Germania Theatre Friday evening. Five short plays were given, the most interesting of which was Monsieur, a farce in two acts, by C. V. Majors. Minnie Nye played Polly Philmore, Monsieur's ward, very sweetly. Lulu Mathmore, Monsieur's ward, very sweetly. Lulu Mathmore, Monsieur, and Henrietta Woolman's work as Mrs. Bunk-Two also entertained. The other characters were intersingly impersonated by Israel Freidkin, Albert S. McCloskey, and J. Collier Marshall. Bessie Barrows won attention in the comedietta, When Greek Meets Greek. Blanche Rhoades was winsome as Jacques K. Jerome's heroine in Sea Drift. John Alden Lee was a revelation to his friends as Frankfurt in the same play, and also as the Reverend James Mountfield in The Betting of the Sun.

Edward P. Temple, who has been stage-manager of the Castle Square Opera company since its organization, has severed his connection with the company, and is succeeded by Frank Ranney.

J. A. Norton.

WASHINGTON.

Manager Chase Buys New Theatre Site—Joan of Arc Play to be Produced—Gossip.

(Special to The Mirror.)

WASHINGTON, March 10

Dan Daly, a Washington favorite, heading the cast of The New Yorkers at the New National Theatre, faced a crowded house to-night. The performance of Mr. Daly pleased as usual. Idapearance of Mr. Daly pleased as usual. Ida-Jane Cotton, Anna Laughlin, Rose Beaumont, Nick Long, Carrie Perkins, George Schiller, Laura Clement, William Gould, Charles Evans, William Cameron, Frank Tannehill, and Frank Farrington give good support. Mary Mannering follows.

Kellar opened his engagement at the Columbia Theatre to a large and amazed assemblage to-night. The magician gave a rare entertainment of tricks, illusions and mathematical problems. Jefferson De Angelis comes next, and will be followed March 24 by Mrs. Patrick Campbell.

The event of the week at the Lafayette Square will be the appearance of the Roberval French Opera co. for four performances, commencing Thursday. The operas to be presented are La Juive, La Vie De Boheme, William Tell, and Gioconda. The principals include Mona Henderson, Bouxman, Paz Villetta, Karioni Duc, and Mesdames Fouder, Rachel Laya, Chamberlan, Brietta, and Berat. The scale of prices will range from $3 down. To-night the Bellows Stock company again presented Brother Officers, with the same delightful results as a week ago.

Howard Hall in The Man Who Dared is the bill at the Academy of Music, and opened to the usual big Monday night gathering. Lorena Atwood is prominent in the support, that is capable throughout. A Dangerous Woman is the underline.

Sherwood and Denham's Burning of Joan of Arc, that proved too expensive a production for vaudeville, as originally intended, has held fire until now, when The Maid of Orleans, as a four-act drama, will have its first production in this city at the Academy of Music on May 12. Will A. Page, the author of the forty-minute play, has continued his blank verse treatment of the subject in its new form, that covers Joan's early life as a country maid to the tragic climax of her death. In a scenic sense the production will be elaborate. A realistic battle tableau has been added, and the burning at the stake, it is said, will reveal one of the most thrilling fire scenes ever shown.

Plympton B. Chase, manager of Chase's Theatre, has purchased the Lawrence Hotel adjoining the New National Theatre. The price paid was $80,000. The property has a frontage of 70 feet, with a depth of 159 feet to an alley, containing 11,130 square feet. Manager Chase, by making this purchase, fortifies himself against the proposed plan of the Government to erect department buildings on the south side of Pennsylvania Avenue, that has been condemned for the purpose already. He now proposes erecting a new theatre on his recently acquired property in case of necessity.

The new Washington Symphony Orchestra has commenced rehearsals under Reginald De Koven's conductorship. Goldmark's symphony will be a feature of the opening concert, that will occur the latter part of April, when Paderewski, who will be the soloist, will have fulfilled his engagements. Percy R. Foster has been selected as business-manager.

Sunday night at the Washington Saengerbund concert at the New National Theatre Hildegard Hoffmann, soprano, and Leo Schultz, 'cellist, were the soloists. Henry Xander conducted an orchestra of forty selected musicians.

Verdi's Requiem will be rendered by the Choral Society at Congregational Church Hall 18, with the assistance of Madame Lillian Blauvelt, Mrs. Morris Black, George Hamlin, Robert Rosen, Hermann Hans Wetzler, Dr. Anton Gloetzner, and Josef Kaspar.

To-morrow afternoon at the Columbia Burton Holmes will continue his series of illustrated lectures with one on "Peking."

John T. Ward.

BALTIMORE.

Last Week of Ben Hur—Janice Meredith Appreciated—A Shakespearean Production.

(Special to The Mirror.)

BALTIMORE, March 10.

Mary Mannering appeared at Ford's Grand Opera House this evening in Janice Meredith. The play was well acted by a competent company, and Miss Mannering made a charming Janice. Robert Drouet gave a manly interpretation of the role of Charles Fownes. A large audience was in attendance. Mrs. Patrick Campbell will follow March 17 in Magda. During the week she will be seen in The Second Mrs. Tanqueray, The Notorious Mrs. Ebbsmith, and Beyond Human Power.

Ben Hur continues at the Academy of Music. It will be followed next week by Dan Daly in The New Yorkers.

The third Shakespearean offering of the season by the Percy Haswell Stock company is As You Like It, which was played at Chase's Theatre this evening. Miss Haswell made a sweet and effective Rosalind, while Frank Gillmore did very well as Orlando. Frederick Lewis appeared as Jacques, Laura McGilvray as Celia, George Fawcett as Duke Frederick, Alfred Hudson as Touchstone, and Percy Winter as Old Adam. The performance was surprisingly smooth and even, and was given with dignity. The Two Orphans is underlined for next week.

McFadden's Row of Flats holds the stage of the Auditorium Music Hall this week. In the company are Billy Barry, Harry B. Watson, Katie Mooney, and Jennie Lamont. Reilly and Woods' Big Show will follow.

Lost in the Desert is the attraction at the Holliday Street Theatre. In the cast are Charles Stewart, A. C. Henderson, Frank Bass, Helen Aubry, and Lillie Lawton. Uncle Tom's Cabin is the underline.

The Rose Hill Polly company is this week's attraction at Kernan's Monumental Theatre. It will be followed by the Imperials.

Sousa's next concert in Baltimore will be on Easter Monday, under the management of Charles E. Ford.

Amy Murray, a singer of Scottish songs, gave a unique entertainment at Music Hall on Friday evening last, in the course of which she sang a number of characteristic ballads and told some interesting anecdotes.

Mrs. Hissem De Moss made her debut in Baltimore at the Peabody Concert on Saturday night. She is the possessor of a soprano voice of wide range and much power.

Maggie Cline will sing at the Journalist Club Benefit at the Academy of Music on next Saturday.

day evening. An excellent vaudeville bill has been arranged for the occasion.

The Empire offering at Ford's will be Jefferson De Angelis in A Royal Rogue.

"Korea," the lecture of Burton Holmes, was given by him this evening at Music Hall in costume, his first dress being that of a Korean gentleman in street garb, followed by a mourning dress.

Frank Craven has recovered from his recent illness, and is expected to rejoin the Percy Haswell Stock company this week.

Alfred Hudson, Jr., is paying a visit to his father, a member of the Percy Haswell Stock company. Mr. Hudson has been acting this season with Caught in the Web, and will soon join Miss Haswell's organization.

HAROLD RUTLEDGE.

CINCINNATI.

The Starbucks Pleases at Robinson's—Rupert of Hentzau at the Pike—Other Bills.

(Special to The Mirror.)

CINCINNATI, March 10.

Opie Read's new play, The Starbucks, was presented at Robinson's to-night by a carefully selected company. It contains a number of quaint sketches of life among the Cumberland mountains and found considerable favor from a good audience. The Rogers Brothers next week.

A Colonial Girl was produced at the Pike the middle of last week and pleased large audiences during its brief run. Yesterday it was succeeded by Rupert of Hentzau, that took well and is evidently in for a big week's business. Lizzie Hudson Collier made a charming Flavia and Byron Douglass was a most effective Rudolph Rassendyl. Mrs. Fiske's engagement begins 15.

The Girl from Maxim's, with Lena Mervale in the title-role and W. H. Turner and Joseph Allen in other principal parts, began a week's engagement at the Walnut yesterday. Rudolph and Adolph is the underline.

Hugo Mueller's Von Stufe zu Stufe was played by the German company at Robinson's last night to the usual crowded house.

Not Guilty was yesterday's offering at Heuck's and was voted a success.

The Wilbur Opera company opened a brief season at the Lyceum yesterday with La Mascotte and Said Pasha. Rip Van Winkle, Nell Gwynne, The Bohemian Girl, and The Chimes of Normandy will be heard during the week.

In spite of bad weather Innes' Band drew well at Music Hall 4. Frances Boyden, a Cincinnati girl, received an ovation and was fairly overwhelmed with flowers.

Charles B. Waldron, a member of the Pike company part of last season, arrived from San Francisco last week and rejoined the company, appearing for the first time yesterday in Rupert of Hentzau. He will play juveniles for the rest of the season.

H. A. SUTTON.

AN "ACCIDENT" THAT DID NOT HAPPEN.

A dispatch from St. Louis in several of the daily newspapers of this city on Sunday gave a detailed account of an imaginary accident to Mrs. Fiske during her performance at the Grand Opera House on Saturday night.

According to this story, while Mrs. Fiske was playing in A Bit of Old Chelsea a platform gave way and she was hurled to the stage, a distance variously estimated at from eight to twenty feet, where she struck upon her head and was stunned. The audience was dismissed at once, and she was removed to her hotel, where the physicians said that her injuries, while painful, were not serious, and that she would probably be able to resume her tour in a few days.

The story was made out of whole cloth. It had not a vestige of truth or foundation. It was the invention of some enterprising St. Louis reporter, from whose account in the local paper it was transmitted by telegraph to this city.

No accident occurred. The audience was not dismissed. Mrs. Fiske was not in the hands of physicians. On Sunday, with her company, she left St. Louis on the one o'clock train for Indianapolis, where she began an engagement at the Park Theatre last (Monday) night.

The publication of the story caused anxiety and distress among Mrs. Fiske's friends in this city until its baselessness was discovered and made known.

MISS YERRINGTON RETIRES.

Edith Yerrington retired from The Burgomaster company at New Orleans, on March 1, after having played the leading role of Willie Van Astorbilt for eighty consecutive weeks. She resigned solely because she stood in need of rest. Her role has been taken by Edith Bradford.

On the occasion of Miss Yerrington's final appearance with the company she received many tokens of affection and esteem from her fellow players. During the performance she was fairly loaded down with flowers, and at the end of the last act, with the entire company on the stage and the curtain up, Mr. Cawthorn came forward and on behalf of the company made a charming little speech of farewell. At the same time he presented to her a handsome pearl and diamond pin from the principals and business staff, and a silver loving cup and a purse trimmed with gold, from the members of the chorus.

Miss Yerrington went immediately from New Orleans to her home at Winona, Minn., where she will rest for several weeks. It is probable that she will appear in a new musical production during the Summer.

TO STAR FOR HIMSELF.

At the close of this season E. M. Holland's contract with Charles Frohman will end. Next season he will star either under his own management or the direction of another. Mr. Holland—like many another actor—is looking for a good play.

ENGAGEMENTS.

George J. and Carrie Elmore, now with the Alma Chester company, have signed with the Grace Hayward company for next season.

Marie Derickson, for Alice Langham in Soldiers of Fortune, supporting Robert Edeson.

Oscar Luckstone, by J. W. Brownlee, for the Eastern Hogan's Alley company, as musical director.

Charles Francis Nelson and Leah Roderic, for Peaceful Valley.

Mattie Goodrich and George E. Kempton, with the Southern Chase-Lister company.

Louis Eagan, as stage-manager for Life, to be produced at the Garden Theatre.

J. Wilkie Rusk, for Old Arkansaw.

Rosabel Leslie, Carrie Le Moyne, and Thomas H. O'Neil, for the Carner Stock company.

Lucile Dyer, for the Edmund Breese Stock company.

Trixy Friganza, for The Chaperons, replacing Marie Cahill.

Lee J. Kellam, with the Park Big Stock company, at Kittanning, Pa., for the Summer season.

Corrinne, for the leading role in The Wild Rose, George W. Lederer's new musical production.

Charles F. Tingay, to stage Ada Gray's version of East Lynne for Elita Proctor Otis.

Carl Anthony will play the leading role in In the Valley of the Genesee during the Spring season.

Harrington Reynolds, for leading business with the Shea Stock company, Toronto, opening in Lord and Lady Algy.

A. G. Delamater, as general press representative and acting manager by Broadhurst and Currie for Sweet Clover.

Charles Dibdin Pitt, for Henrietta Crosman's As You Like It at the Republic.

Lillie Lyons, for Life.

THE STOCK COMPANIES.

The Spooner Stock company at the Park Theatre, Brooklyn, last week departed widely from its usual order of plays and produced A. C. Gunter's dramatization of Colonel Richard Henry Savage's novel, My Official Wife, with decided success. Edna May Spooner assumed an adventuress role for the first time, as Hester Marie. This fact, however, was in no way apparent to the audiences, as her portrayal had the finish, strength and fascination that usually are only obtained through experience in many such parts. Added to this, Miss Spooner displayed an insight into the subtle and difficult character that was really an unusual achievement. Her death deserves a word of special commendation, as it was both original and artistic, as well as thrilling in the extreme. Augustus Phillips again showed his cleverness in a character part as Colonel Lennox. His acting was, as is usually the case, conspicuous for its naturalness and unction. Harry Hicks did a good bit of work as Baron Friedrich, and Walter Wilson as Sacha was equally effective. The other parts were without exception well played by Olive Grove, Jessie McAllister, Helen Nixon, Florence Lloyd, Rita Villiers, Robert Ransom, Isaac Payton, W. L. West, Harold Kennedy, Edwin H. Curtis, Ben F. Wilson, John H. Johnson, Charles Gibson, and Tom Sheeley. The staging was handsome and imparted a deal of "atmosphere," while the gowns worn by Edna May Spooner were models of beauty and good taste. Cecil Spooner, who was not in the cast, danced in her customary splendid fashion and offered several new ideas in her specialty that were heartily appreciated. Claude Thardo, in new songs, continued his prodigious hit. With each succeeding week more people have to be turned away. This week Cecil Spooner is appearing as Lady Babbie in The Little Minister while Edna May Spooner is seen as Felice, making one of the strongest performances of the season.

Corse Payton's Theatre company last week revived The Girl I Left Behind Me to very large audiences. This was the play with which the company opened the theatre, and much interest was naturally taken in the production, that was an improvement over the one of nearly two years ago. In the cast were Corse Payton, George Hoey, Barton Williams, Kirk Brown, Charles Barringer, Claude Payton, W. A. Mortimer, Jennie and Clara Austin, Etta Reed, Marguerite Fields, Marie Casmere, Charles McCreery, James Bevins, Fred Andrews, Joseph Castle, and Harry Harmon. This week, The Woman Hater.

The Blaney Stock company, at Blaney's Theatre, last week offered a very good production of The Still Alarm, that drew well. The cast included Sydney Toler as Jack Manley, and D. W. C. Jennings, John Fenton, George E. Martin, E. S. Morey, Peter Lang, R. A. Caskie, Marie Curtis, Adele Le Gros, and Ethel Milton in the other principal roles. The fire scenes were effectively staged. This week, The Forger's Daughter.

The Columbia Theatre Stock company went in for farce with good results last week, when Lend Me Your Wife was the bill. Edward Mackey, Frank E. Camp, James A. Bliss, E. L. Snader, John F. Birch, W. H. Lytell, Isabelle Evesson, Rose Stuart, and Gertrude Berkeley were seen in congenial parts and were aided by a chorus. A number of specialties were also introduced. This week, owing to the success of other Hoyt productions, A Milk White Flag has been selected for presentation, and will be followed by still another Hoyt play, A Stranger in New York.

The Elite Stock company at the Gotham Theatre last week pleased good houses with a performance of the well-worn melodrama, The Stowaway. Those who played the leading parts were J. K. Hutchinson, Joseph L. Treacey, Walter Chester, Harry MacDonald, Frank Armstrong, George W. Marks, Edmund Day, Ethel Fuller, Emma De Castro, and Rose Watson. This week Beacon Lights, after which comes John A. Stevens' old play, The Unknown.

The Columbia Theatre employes will give a ball at Saengerbund Hall, Brooklyn, on March 20, that promises to be a success.

The subscription list for the third season in Brooklyn of the Spooner Stock company, to be spent at the Bijou Theatre, was opened last week, and despite a considerable advance in prices the sale is already very large; in fact, even larger than was the subscription list for this season.

The Percy Haswell Stock company will play a month in each Richmond and Norfolk at the close of their Baltimore engagement. Miss Haswell intends playing Summer engagements in St. Paul and Minneapolis, and early in September will inaugurate a starring tour in A Royal Family, under the direction of Henry B. Harris.

Selma Herman and Richard Buhler will open a stock season on April 12 at Heuck's Theatre, Cincinnati. Their company includes Clara Knott, Lizzie B. Chester, and Lee Sterrit. Miss Herman intends to star next season in A Wayward Girl, by Theodore Kremer.

Sutton Vane's melodrama, The Voice of the Bell, which has been played in England under the title of The Bell Ringer, will be produced at an early date by the Forepaugh Stock company, Philadelphia, for the first time in America.

The Leather Patch was revived at the Girard Avenue Theatre last week by Edward Harrigan and the Durban-Sheeler Stock company.

E. H. Sothern's successful comedy, Captain Letterblair, was creditably produced last week by the Empire Theatre Stock company, at Toledo.

Harry Glazier was joined on Feb. 15 by Mrs. Glazier and their son, who will remain in Toledo for the balance of the season.

The Royal Box was presented by the Forepaugh Stock company last week to appreciative audiences. Sydney Ayres was, through ill health, compelled to retire from the company at the end of the week, and will return to his home in California.

William Stuart, of the Columbia Theatre Stock company, and Barry O'Neil, of Blaney's Stock company, Newark, N. J., were last week presented with jeweled Elks' emblems by Eugene Vreeland, a member of the local lodge.

The Bowdoin Square Stock company, of Boston, has issued an illustrated souvenir book, compiled by A. L. Griffin, containing interesting matter relative to the history of the theatre and of the stock company.

Lloyd Carleton will become stage-manager of the Percy Haswell Stock company, Baltimore, at the end of this week, when Percy Winter retires. Mr. Winter will join a stock company at Providence, R. I., for the Spring season.

A stock company to open at the Empire Theatre, Albany, N. Y., on June 1 will include William Courtney, Frances Kingdon, Allison Skipworth, Bijou Fernandez, and Thomas F. Wise.

Grace Atwell will open with Shea's Stock company, Toronto, Can., next Monday.

Herbert J. Corthell has resigned from the Proctor Stock company and has signed for the Summer with Otis Harlan.

Harry Burkhardt, who re-established himself as a Chicago favorite at the Dearborn Theatre this season, has resigned from the company and will return to New York this week.

Evelyn Selbie was engaged for the part of Felicia in The Voice of the Bell, which is the bill at Forepaugh's Theatre, Philadelphia, this week.

Joseph Turner has been especially engaged to play the role of the Chevalier in The Two Orphans, in the revival of that play at the Columbia Theatre, Brooklyn, next week.

Lillian Kemble is playing a special engagement at the Dearborn Theatre in Chicago.

R. L. Griffis has completed the organization of his stock company to play at Richmond, Va., and will open there on April 12.

Amelia Gardner has been engaged to play the heavy leads with the stock company at Pittsburg.

THE CRISIS PRODUCED.

James K. Hackett and his company produced Winston Churchill's dramatization of his own widely read novel, "The Crisis," at the Alvin Theatre, Pittsburg, last Thursday evening. The cast:

Stephen Brice	James K. Hackett
Judge Whipple	Joseph Brennan
Colonel Carvel	Thomas A. Hall
Elizabeth Hopper	George Leonir
Clarence Colfax	Brigham Royce
Carl Richter	Edward Donnelly
Tom Catherwood	Sydney Price
George Catherwood	Hale Hamilton
Maurice Renault	Wayne Gray
Jack Brinsmade	John E. Mackin
Mr. Canter	Mervyn Dallas
Ephum	Harry Miller
Ned	James Sanford
Virginia Carvel	Charlotte Walker
Mrs. Colfax	Lottye Hicks
Mrs. Brice	Maude Roosevelt
Puss Russell	Deronda Mayo
Anne Brinsmade	Georgianna Pitcher
Maude Catherwood	Grace Barber
Eugenie Renault	Isabel Richards
Mammy Easter	Mary Marble

The audience was one of the largest that has ever been assembled in the Alvin Theatre, and one that was almost inclined to be enthusiastic from the interest that it felt in the star alone, irrespective of the merits or demerits that the play might disclose. Mr. Churchill's dramatization of his book leaves the political phase of the story in the background and makes the love of Stephen Brice for Virginia Carvel the main thread. The first act takes place in the law office of Judge Whippie, in St. Louis, where the principal characters in the drama are introduced. It is in this scene that Stephen Brice first meets Virginia Carvel. The action of this act is chiefly confined to the buying of the slave girl, Hester, by Brice, that takes place from the window of the Judge's office.

The second act transpires at Colonel Carvel's country place at Glencoe, where the love of Stephen and Virginia is first made known.

The third act is highly dramatic, and occurs in the parlor of Colonel Carvel's house. Clarence Colfax is attacked by an angry mob, but is rescued by Brice, who fires his pistol into the crowd of ruffians. The excitement and exertion, however, are too much for Brice and he faints from loss of blood, caused by a wound received at Camp Jackson. The end of the act finds Virginia holding the head of Brice in her lap, in true dramatic fashion.

The fourth and last act is back in the Judge's office. The Judge is dying in an inner room and Colonel Carvel comes to visit him, only to meet Brice, who is in the Federal Army, that is in control of the city. The Colonel offers to surrender to Brice, who does not permit him to thus humiliate himself. Suddenly Hopper, Brice's rival suitor, appears on the scene and endeavors to threaten Virginia into marrying him. Brice, however, is on hand and drives Hopper out of the house, after which the lovers clasp each other in their arms and the play ends.

The acting was excellent throughout and the staging was notable for the attention to detail that it showed, as well as for its lavishness and beauty. Mr. Hackett was called upon for a speech at the close of the third act, and curtain calls were numerous during the evening.

MANAGERS VS. PRINTERS.

The Managers' Association of America, of which Gus Hill is the president and Hollis Cooley the secretary, held a meeting early in March to protest officially against the intrusion of show printers into theatrical management.

In accordance with the sense of the meeting the following circular letter was sent to all the important printers and lithographers in the United States:

DEAR SIR.—At a meeting of the traveling managers, at which 284 shows were represented, it was unanimously voted that no manager would give his printing orders to any printing house that issued plays on royalty or was interested in any road attraction. If you are in any way interested, would kindly request you to cease organizing, placing out on royalty and interesting yourself in plays, otherwise we will be compelled to withdraw our orders and refuse to place any printing orders with you in the future. It is a matter of protection to the road managers, as the usual road shows carry six to eight thousand dollars' worth of printing on the shelf, and with a production costing about the same amount, you will see what big chances a producer runs while any unreliable man, with a few paltry dollars, can go to a printing house, secure a play on royalty, and break up valuable time that responsible road managers are entitled to. If the attraction is a failure the responsible road manager loses a barrel of money, while the party leasing plays on royalty can at any time close the show if not successful, and he loses nothing. You will readily see the hardships bestowed on the road managers. It also gives no encouragement for producers placing money making attractions on the road. Trusting you will see this in the same light that we do, we remain, Yours truly,

THE MANAGERS' ASSOCIATION OF AMERICA.

A number of replies have already been received by the association, in which the writers agree with the argument set forth in the letter. Among the printing companies that have sent favorable answers are Shepard Brothers and Company, Toronto; the Enterprise Printing Company, Cleveland, O.; the Great Western Printing Company, St. Louis, and the Calvert Lithographing Company, Detroit.

NEW THEATRE AT BATTLE CREEK.

The new theatre at Battle Creek, Mich., will be opened on Thursday by N. C. Goodwin and Maxine Elliott in When We Were Twenty-one. It has been named the Post Theatre in honor of one of the leading stockholders and the first promoter of the building. The building covers an area of 126 by 72 feet. The stage from the footlights to the back wall is 42 feet. From the line of the curtain to the same place in the rear is 38 feet, and the width is 72 feet. There is a stage door 12 by 20 feet, and many small ones. From the stage to the rigging loft is 70 feet, and 28 feet from the stage on each side are the lofts for the scene shifters. The scenery and property room are at the rear of the stage, and in the scenery room is space for 20 sets of scenery. There are 16 dressing-rooms, furnished with hot and cold water, lit by electricity, heated by steam and well ventilated. There are two galleries and a main floor, with 1,400 seats. Twenty-one exits are in the house. On the second floor there are rooms for the pleasure of patrons during the intermissions, such as a ladies' parlor and a smoking-room. The theatre cost $50,000 and is owned by a stock company. The board of managers are E. C. N. Nichols, C. F. Bock, C. W. Post, F. P. Boughton, and E. R. Smith. M. M. Lewis and Sons are the builders, Robert Newberry drew the plans, F. H. Hulcher did the electrical work, and J. D. Braddon and Company, of Philadelphia, painted the scenery. The opening of the house will be an event of importance to the town. The best seats are sold at $10 each, and the next best are now going at $5 each.

THE P. W. L.

At the business meeting of the Professional Woman's League Monday it was decided to give an original play, written by Maud Banks, the latter part of April for the benefit of the League. The date of the exposition at Madison Square Garden was fixed from Oct. 5 to 20. Seventeen new members were entered on the rolls. On dramatic day, March 17, John Glendinning will give his ideas on natural acting.

PROFESSIONAL DOINGS.

Louis Leon Hall, the subject of the above picture, is this season starring in W. E. Hanberville's production of The Penitent, a dramatization of Hall Caine's novel, The Son of Hagar. Mr. Hall will organize a stock company to occupy the New Park Theatre, Providence, R. I., during the coming Summer, and is confident of a successful season, as he acquired considerable popularity in that city while leading man in Katherine Robert's company, which position he held for two Summers. Next season Mr. Hall will again star in melodrama.

Students of the American Academy of Dramatic Arts will appear in their ninth public matinee this season at the Empire Theatre on Thursday afternoon. Three new one-act plays will be presented and the old comedy, Simpson and Co., will be revived.

Joan of Arc, a comedy drama in four acts and eight scenes, by Will A. Page, will be given an early production at the Academy of Music, Washington, by Morgan Sherwood, of the National Theatre, Washington, and George Denham. Mr. Sherwood has invented a fire scene for the burning of Joan which is said to be unusually effective. Former Joan of Arc plays have ended with the lighting of the pyre and no attempt has ever been made to actually show the burning, but in Mr. Page's version is is said that Joan appears to actually burn.

A special matinee of Du Barry will be given at the Criterion on April 3.

Samuel Shubert, manager of the Herald Square Theatre, has recovered from his recent attack of pneumonia and will soon resume his duties.

Five members of Elmer Walters' Western Thoroughbred Tramp company were made Eagles at Oklahoma City, O. T., on March 2. The party comprised Lawrence Russell, L. S. De Kalb, H. L. Mulvey, Walter Thompson, and Frank C. Harris.

Eugenie Blair's company lost several performances last week, owing to the floods in the western part of New York State.

Charles W. Stokes will sail for Europe to-day on the *Deutschland*. Mr. Stokes is to play Canby in Arizona, touring the English provinces.

Cap of Fortune and the Show Girl, by R. A. Barnet, will have its first professional performance at the Park Theatre, Boston, on March 22.

Anna Held in The Little Duchess is said to have broken all records at the Chestnut Street Theatre, Philadelphia, playing to over $23,000 in two weeks.

The 'Way Down East company now playing in Philadelphia is booked to open at Melbourne, Australia, on May 1, and will sail from San Francisco on March 29.

Joe W. Spears has contracted with Edgar Selden for a new farce-comedy for next season, Mr. Spears having presented Mr. Selden with the title of his current success, The Irish Pawnbrokers.

Ola Humphrey (Mrs. Edwin Mordant) reopened with The False Wedding (of which she is leading woman) at Milwaukee, Wis., March 8. The company plays a return engagement in the Grand Opera House, this city, next week.

Baroufski's Imperial Russian Circus successfully opened an engagement at Manila, P. I., on Jan. 15.

Pauline De Vere is seriously ill at the Passavant Hospital, Pittsburgh, Pa.

John W. Dunne, who has been ill with typhoid fever at Norfolk, Va., is out of danger. Mrs. Dunne (Mary Marble) is also convalescing from a slight attack of the fever, brought on by nursing her husband.

Mrs. Ella Miller Wolfe, wife of W. S. Wolfe, manager of the Batesville, Ark., Opera House, is studying music under the direction of Alfred A. Portland.

Katie Emmett will produce a new comedy melodrama next season in addition to those she already controls. The title of the new play is not yet announced.

A Woman of Pleasure, an English melodrama, will be produced in this country next season by Frank Turner.

For Love's Sake will close on March 15 and reopen in Chicago on Easter Sunday.

A reading of Shakespeare's Midsummer Night's Dream will be given at the Waldorf-Astoria on Saturday morning by George Riddle. Music from Mendelssohn's opera of the same name will be rendered by the Boston Philharmonic Club.

The benefit for the Treasurers' Club of Addlica, which took place at Wallack's Theatre on Sunday evening, yielded a profit of nearly $1,000. Among those who contributed were Burr McIntosh, Lizzie B. Raymond, James Thornton, Paul Dresser, Florence Bindley, and Ina Allen.

F. X. Arens, who is conducting a series of symphony concerts at Cooper Union Hall, has received offers to continue the course at some uptown hall. The feature of Mr. Arens' recitals is the explanatory lecture with which he prefaces each selection.

The engagement of Frances Ada Ballou, of San Diego, Cal., and Robert Lupton Crane, of Buffalo, N. Y., is announced. Miss Ballou was formerly a member of the Florodora company.

Friend Karl, a comedy drama by D. R. Sorlin, will serve as a vehicle for the first starring tour of Emmet Devoy, opening on March 21, under the management of W. G. Smyth. The company will include Mrs. Annie Yeamans and Earlene Carman.

Stage-Manager Folk and assistants, of the Temple Theatre, Kane, Pa., are making a collection of professional relics, and they have got together the following: Pair of calf hose worn by Ethel Jackson in Miss Bob White, straw hat worn by Howard Gould in Brother Officers, shoe worn by Robert B. Mantell in Othello, pair of cuffs used by W. H. Morrison in Hello, Bill, garter worn by Mildred Holland in The Power Behind the Throne, bicycle seat used by Will C. Millard in his ride down the Capitol steps at Washington, and scarf worn by May A. Bell Marks as Cigarette in Under Two Flags.

David Conger, leading man, W. S. Harkins Stock company.

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DRAMATIC MIRROR

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EDITOR AND SOLE PROPRIETOR.

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RISTORI'S VIEW.

The current *Literary Digest* has an interesting article on Ristori's view of the present theatre. This venerable actress, it will be remembered, recently celebrated her eightieth birthday, and the occasion was marked by extraordinary royal and civic tributes in Italy, and by unprecedented tokens of esteem on the part of royal and other personages of other countries.

Although Ristori has lived in retirement for many years, it is said that she has, to an unusual degree, for one of her age, retained her interest in the theatre, of which she was long a distinguished figure. The article in the *Literary Digest* is an epitome of a translation of an interview with Ristori by a correspondent of the St. Petersburg *Bonge Vremga*, and the very fact that a Russian paper should seek a talk with Ristori suggests the breadth of her former influence as an artist and the respect still paid to her opinion.

It is but natural that Ristori should have little or no sympathy with present dramatic tendencies while still she retains an interest in the theatre. She is reported to regard the plays now offered to the public as in the main devoid of beauty, vital significance and artistic merit. In her view the theatre is decadent and the actors are subject of commiseration. There is in the modern repertory, she believes, no opportunity for genuine talent, and hence the disappearance of the "great acting" that formerly distinguished the stage. Ristori admits that there is still plenty of genius in the world, but holds that it is so fettered that it cannot reveal itself. It is confined, misdirected and put to unworthy uses.

Whatever one may think of these theories as here set down, one cannot fail to note the pertinency of this last series of ideas as they particularly relate to the administration of the theatre in this country. As a rule, talent here is fettered, confined, misdirected and put to unworthy uses as a result of the very nature of the controlling forces.

Quoting Ristori further, the Russian correspondent gives her views thus:

Dramatic literature to-day differs radically from that which it was my privilege to represent and interpret. In fact, it is like looking at two worlds. We used to play Shakespeare and the classics, and all our efforts were directed toward realizing the conceptions of the great masters, to whom we owe so many splendid images and characters. To-day the stage is something wholly different. The classical repertory has suffered fatally from the changed demands of the public. In obedience to these demands playwrights now produce pieces that are by no means badly constructed, but which, broadly speaking, are trivial, reflecting the prosaic and seamy side of routine life. The absence of mighty works, on the other hand, may be due to the absence of great artists, capable of moving audiences to sincere grief or sincere joy.

Ristori here states conditions that on the whole truly prevail, but some of the causes may not be understood. Her criticism seems to be absolute and unqualified, whereas there still are noble works on the stage. Undoubtedly the dignified works are fewer than formerly, but on occasion Shakespeare is revived with good effect. In fact, there are few worthy revivals of Shakespeare that fail to attract large audiences and thus show a profit, aside from the artistic inspiration that Shakespeare carries. If the stage cannot show Shakespeare as well in the matter of impersonation as formerly, the cause is the infrequency of classic revivals and the consequent inaptitude of the actors. In all material respects—as to scenery and relative artistic accessories—Shakespeare never was produced so satisfyingly as now. The public would seem to be as ready to accept the classics as ever—for there is a great mass of persons that still read and enjoy the classics outside of the theatre—but the abilities of management and acting would seem to be more lacking than formerly.

Aside from the commercialism that curses the stage of to-day there has been a decadent influence, unmistakably, in serious writing for the theatre. The greater minds that put forth plays seem to be instinct with a desire to portray the abnormalities of life rather than its healthful strengths and beauties. And the influence of the greater minds is strong on the minor minds, with the result that most of those that write seriously for the theatre tread like paths. While the public must applaud a work of genius, no matter how repellant its subject may be, it also must be demoralized in a way by works of lesser minds that portray abnormalities without that saving essence that genius alone can supply.

Ristori does not object to realism when it is true to life, but she declares that what now passes for realism is superficial, external, drab and banal. In her day, she says, artists studied detail with great care, and she herself never originated a part without long and arduous preparation. What she says in this respect, however, is as true to-day of great artists—and we still have great artists—as it was of her. And on rare occasions this generation sees new plays in which such effort on the part of the artist is as warranted as it is delightful.

In considering the views of an artist like Ristori, aged and long retired from the theatre, it usually would be necessary to make allowances for a contraction of vision and for that egotism which commonly obscures the merits of contemporary effort to the superannuated observer. While Ristori is perhaps too radical and sweeping in some of her statements as to the theatre of to-day, she is, however, on the whole remarkable for the clearness of her vision.

A PLEA FOR REFORM.

The recent ill treatment that some American theatre ventures in London have been subjected to by portions of first-night audiences has apparently in a measure shamed many persons in that city, and there are discussions that look to a reform. A London club having close association with theatrical matters the other day met seriously to debate the discourtesy, but it remains to be seen whether argument will have any effect on the altogether too forcible expressions of disapproval that many London auditors indulge in.

A prominent writer in one of the London theatrical journals in recording this club meeting approached the subject half in a spirit of jest. He admitted that the "boo" was the sound of the beast, but held that it does not hurt as did the practice of the ancient playgoers who, when they were displeased with a play or players, tore up the seats and flung them at the heads of those against whom they had taken offense. "Here," says he, "it will be admitted, is a fact in support of the arguments that we are more civilized than were our forefathers. Booing has never been known to break bones. Further, let it be said, it does not greatly affect the fortunes of a new production."

In support of this last proposition, one of the members at the aforesaid club meeting pointed out that many recent productions in London that had been subjected to the "booing" of certain sections of audiences have enjoyed successful runs, whereas other pieces that escaped the affliction were taken off long before their producers had been recouped for their cost. The commenter on the club meeting put forward this fact in justification of his belief that the English system, with its "occasional noise," as he characterises it, is superior to "the much-boasted American method, with disapproval all there but unexpressed." He contended that silent contempt must be a great deal more galling than open hostility.

At the club debate, opinion that there should be more tolerance and courtesy to those who try to entertain was manifested. There was much speculation as to a remedy, but no remedy was evolved. The right to condemn a play or player naturally was insisted upon. Of course this right is exercised everywhere and always will be maintained everywhere; but surely there should be some awakening in London to the brutality of method that so many disclose in the theatre when they are not pleased. The only palliative fact in the matter is the undiscriminating habit, as a rule, of the person that "boos." There have been charges of late that demonstrations against American plays and players have signalized jealousy in some quarters, and the talk of "the foreign invasion"—an absurd excuse when it is considered that at all times there are far more English plays and actors in this country than there are American plays and actors in England—is still occasionally heard in London. But the "booing" habit commonly has been indulged in without reference to whether an offering was native or foreign, and in fact the uncouth form of disapproval is a modification of the ancient method of breaking and throwing seats already referred to, and prevailed when nothing American could be found in English theatres. Its reform would reflect credit upon the London theatre public.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of* The Mirror *will be forwarded.*]

M. H. S., New York: Write to the Gatti Brothers, Adelphi Theatre, London, England.

R. C. K., Richmond: Address Charles Frohman, Empire Theatre, New York.

Fraser, Chicago: Gregory Brothers, 103 Sixth Avenue, New York, publish such a work as you desire.

O. F., Taylor, Tex.: Address George H. Walker, manager of the Hancock Opera House, Austin, Tex.

F. C. G., Chillicothe, O.—Wright M. Lorimer has been with Mildred Holland since the production of The Power Behind the Throne.

J. F. H., Havre de Grace, Md.: Shipman Brothers' offices are at 1440 Broadway, New York. One of the heads of the firm is usually at the office during business hours.

I. R., New York: There are a number of English versions of Hermann Sudermann's play, Magda. The last lines spoken by Magda are different in each one.

H. W. A., Johnstown, Pa.: We believe that "La Paloma," "La Golondrina," and other Mexican airs have been played in the situation mentioned.

Reader, Erie: 1. The Heather Field is published in book form. 2. A play cannot be presented under any title other than its own. In using a name that is protected by copyright you would be liable to a suit for damages.

G. G., Newburgh, N. Y.: The American Dramatists Club has been instrumental in securing the passage of laws preventing play piracy in New York, Pennsylvania, Oregon and Louisiana. A like measure has already passed the Senate in Ohio, and is being considered by the Legislature of New Jersey.

E. H. S., Brooklyn: 1. The photographs of scenes of plays that have been withdrawn from the stage and of the principal players in costume are sometimes stored by the management, but are more often destroyed in the course of time. 2, 3. Address managers. 4. Photographs from which newspaper cuts are made are usually destroyed. 5. Address dramatic editors.

C. L., Washington.—1. E. S. Willard is a native of England. 2. His parents were not connected with the theatre in any way and opposed his adopting that profession. 3. In 1878 Mr. Willard married Emily Waters, an English actress. 4. Mr. Willard has never appeared in a Shakespearean production in this city, but has acted Hamlet in Boston. 5. We do not know that Mr. Willard has any especial fads.

E. F. M., Boston: Hoyt's A Trip to Chinatown was acted for the first time at Power's Grand Opera House, Decatur, Ill., Sept 18, 1890. The cast: Welland Strong, Harry Conor; Ben Gay, George A. Evans, Jr.; Tony Gay, Irene Murphy; Rashleigh Gay, Louis Flonlinger; Slavin Payne, Harry Gilfoil; Isabella Dana, Mattie Hornby; Wilder Knights, Ed S. Metcalf; Flirt, Ollie Archmore; Noah Heap, Harry Gilfoil; Mrs. Guyer, Lena Morville.

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Two Heads and a Hole. By Frank L. Bixby.

BOOKS REVIEWED.

The Imitator. A novel. Anonymous. St. Louis: William Marion Reedy. 1901.

In an appropriate binding, and in the same type in which it appeared in The Mirror, the journal of literature and comment in St. Louis published and edited by Mr. Reedy, this story makes little superficial appeal to a public that is more or less influenced by the mere envelope of books. It presents, in fact, an outside that would appear appeal to some antiquarian collector upon whose coat might be seen the dust collected from rubbings against second-hand collections in dingy shops. But there is nothing at all antique in "The Imitator." It is a very modern story.

Orpen Vane, the hero, a young man of wealth, position, talent and imagination, cursed with the thought of his own futility, becomes dissatisfied with the emptiness of life. In a pessimistic mood he meets Professor Vaniani, a man of age whose energies have been bent upon solving the mystery of life, and Vane gives himself into the professor's hands. He becomes the custodian and tester of a mysterious mirror by looking into which after it has imaged another he can assume the soul of that other. This machinery, of course, is fantastic enough to belong to fairy lore; but it serves the purpose of a cleverly satire on society generally—or on what passes for society—and particularly on several persons, some of them seriously concerned in the making of this epoch, that no one else will take offense at. These persons are a former darling of society—he now is married—who lost his beauty and his agility to conceits for the pleasure of persons with more money that ran the gamut from ballet dancing to pouring afternoon tea; a solid recruit from the Western elect to the Four Hundred or more in the metropolis, that hitches his repetitive name with a hyphen; and an actor whose eccentricities will do more for his future fame than his abilities ever could hope to achieve. The hero takes in turn the souls of these persons and exploits according to their impulses, to the hazard of a pretty love idyl of his own that terminates with a happiness so perfect that it is artificial. For the purpose of this consideration of the story, it is interesting only to deal briefly with the amazingly veritable portraiture of the actor involved. His name in the book is Arthur Wantage. The hero, having designs on the soul of Wantage for experimental purposes, invites him to his house with a view to getting his image in the mirror. Arrived, the visit is thus in part described:

"My dear Vane," he said, lifting a glass to the light, "you should write me a play. I am sure you could do it. Those fellows who are in the mere business of it—well, they are really impossible. They are so vulgar—so dreadful to do business with. I hate business. I am a child in such affairs. Everybody cheats me. I mean to have some gentleman on my business staff next season. The others goats on me, Vane—they grate. And if I could only gather a company of actors who were also gentlemen—Oh, I assure you, one cannot believe what things I endure. The stupidity of actors!" He pronounced the word as if it were accented on the last syllable. He raised his eyes to heaven as he faltered in description of the stupidities he had to contend with.

"Write a play?" said Orpen. "I fear that would be out of my line. I merely live, you know; I do not describe."

"Oh, I think you would be just the man. You would give me a play that society would like. You would make no mistakes of taste. And think, my dear fellow, just think of the position my performance would give you. It would be the making of you. You would be launched. You need no other recommendation. When you approach any of those managers fellows all you have to do is to say 'Wantage is doing a play of mine.' That is a hall-mark. It means success for a young man."

The whole book is bright, amusing reading. Incidentally it criticises music and other matters with ability and charm. And the picture of the actor, though projected after the mirror episode vicariously, and showing the shadows and distortions of caricature, still is a remarkable portrait, in the mental sense. Here is the curtain speech delivered by Vane after he had left Wantage helpless in his apartments and assumed his character of Voltaire at the theatre, a speech pregnant with impudence veiled in mock humility:

"The actor who wins the applause of so distinguished a company is exceedingly fortunate. The applause of such a very distinguished company—". He succeeded in emphasizing his glances to the point where it became a subtle insult—"is very sweet to the actor. It prevailed him to what he must take to be a branch of true art, the introduction of his own person on the scene where he has appeared as the impersonator of character. Some actors are supposed to make speeches after their exertions are over. I am one of those poor actors. In the name of myself, poor actor, and the poor actors in my company, I must thank this distinguished body of ladies and gentlemen for the patience with which they have listened to Mr. O'Dolan's little trifle. It is, of course, merely a trifle, poor answer to tongue. Next season I hope I may give you a really serious production. Mr. O'Dolan calls me that he is happy such distinguished persons in such a critical town have applauded his little effort. I am sure ever so many of you would rather be at home than listening to the applause of a poor actor. For I feel I must apologize for presuming so inconsiderate a trifle. A more humorous night's amusement. I have played it as a sort of rest for myself, as preparation for larger productions. If I have amused you, I am pleased. The actor's province is to please. The poor actor thanks you."

"Opera Singers, A Pictorial Souvenir," by Gustav Kobbé, is a very handsome and a very interesting volume that has just been published by R. H. Russell, New York. In his preface the author sets forth the fact that the work is in no way critical, but is intended, rather, to give glimpses of the real men and women who are, in their professional capacity, well known to and highly honored by the public. To this end he has written brief biographies of the artists, from information received from their own lips, and has appended a chapter of anecdotes, entitled "Opera Singers Off Duty," which puts the reader almost on terms of intimacy with the musical celebrities. In the pictorial department of the book, however, lies its principal value and interest. It presents, perhaps, the most complete collection of portraits of grand opera singers ever published in like form in America. Pictures are given of the singers as they appear in their principal roles and as they are to be seen in their homes. The reproductions are all exceedingly fine. The singers whose lives and likenesses appear in the book are Lillian Nordica, Emma Calvé, Suzan Kames, Jean and Edouard De Reszke, Nellie Melba, Marcella Sembrich, Ernestine Schumann-Heink, Albert Saléza, Zelie de Lussan, Johanna Gadski, Lucienne Bréval, Paul Plançon, Milka Ternina, Susan Strong, Scotti, Ernest Van Dyck, Suzanne Adams, David Bispham, Fritzi Scheff, Lilli Lehmann, Victor Maurel, Albert Alvarez, Campanari, Carrie Bridewell, Louise Homer, Margaret Macintyre, Mademoiselle Bauermeister, Tavecchia, Andreas Dippel, Lassalle, Mancinelli, Sibyl Sanderson, Cremonini, and Van Roog.

NOTES OF NEW THEATRES.

A new theatre is to be built in Quebec, Ontario, and will be opened early next season, under the management of A. J. Small, who controls several Canadian playhouses. The new house will have a seating capacity of about 2,000.

The Tawa Theatre, Ottawa, Ohio, under the management of J. H. Letcher, opened its doors last week with Lost in New York as the attraction.

J. Frank Jersey announces that the opening of his New Market Street Theatre, at Ottumwa, Ia., will take place about Sept. 1. The seating capacity will be 1,000. Mr. Jersey has had the management of the Grand Opera House at Ottumwa for the past eight or ten years, and much interest is felt in his new enterprise. Mr. Jersey has also accepted the management of the Masonic Opera House at Oskaloosa, Ia., for next season.

Contracts have been made for the erection of a new $35,000 theatre at Beaver Falls, Pa., to be completed by next season.

W. T. Sanger, manager of the Grand Opera House at Ashland, Wis., has made arrangements for the erection of a new theatre with a seating capacity of 1,500 this Summer. Mr. Sanger will be assisted in his enterprise by the citizens of Ashland. The local Elks' lodge will give an entertainment in a few weeks to raise funds for the project.

THE USHER.

Thomas Swift, the editor of the *Catholic Union*, recently delivered an address on the subject of the Stage before a representative literary association of Ottawa. Mr. Swift's view seems to be that the stage requires reformation, and that until it is more frequently the scene of "truly relaxing, instructive and inspiring productions there is small hope of renewed vitality at the theatre."

"The Church," said Mr. Swift, who may be said, because of his position in connection with the leading Church journal of this country, to represent Catholic opinion, "has always regarded the modern stage with suspicion and cautions her children against its dangers—moral and religious. She is wise in doing so. History shows that the stage reflects the times and does not make them. The stage reflects society—as it is constituted; it does not make society. The stage reflects moral and religious ideals of the period; it does not make them. Therefore the stage can only be reformed, purified and elevated by the reformation, purification and elevation of society and of the people."

If this is true, then it would appear that Mr. Swift and other critics of the stage, representing religious thought, should attack the public rather than the stage, inasmuch as the root of the evil lies with the public and not with the stage. If the stage has no influence upon the public's morals, taste, or opinions why should it be condemned?

The authorities of the Catholic Church in this city, it may be said in this connection, are surely not hostile to the theatre, although it is said that the Archbishop has forbidden the priests of his diocese from attending the play.

The Church of this city has so frequently asked of and received assistance from the stage to secure funds for use in its various excellent charities, that it cannot be possible there is any real unfriendliness toward it. It would be too great an inconsistency to suppose that the Church would use the theatre as the instrument of charitable profit on the one side, and frown upon it on the other.

But while representatives of the Church here and there coptinue to criticise the stage, the Actors' Church Alliance is steadily pursuing its good work of bringing the Church and the stage nearer together.

The movement is having its best result in sending Church people to the theatre, "for," as a writer recently said on the subject, "it is only as the most respectable people in a community learn to discriminate between the worthy and the unworthy, the good and the evil play, that the tone of the stage can be raised as in many cases it cries out to be."

The Boston Chapter of the Alliance recently celebrated its first anniversary. It has been genuinely successful from the start. In a review in the Boston *Herald* of the organization and its work there appears this account of its inception:

"In August, 1899, Miss Anna S. Prout, now secretary of the Boston Chapter, and the person to whom is due the chief credit for the work's organization in this city, became attracted to the movement through an editorial she read in THE DRAMATIC MIRROR. Just here it might be well to say that as strong an argument as could be advanced to show that the dramatic profession is virtually interested in the Alliance is the fact that from the work's inception THE DRAMATIC MIRROR has given most generous space in its columns to this subject."

One day last week the newspapers published various accounts of the violations of the law at the theatres found by the Superintendent of Buildings, together with the remedies that had been insisted upon.

These accounts in some instances were inaccurate, but on the whole they understated rather than overstated the results obtained from the recent rigid inspection by the department.

It is a fact that there has probably been no such complete and thorough investigation of the conditions of the theatres of this city made previously, except just after the disastrous Ring Theatre fire in Vienna, when a wave of zeal overtook our authorities.

The results of the work of Superintendent Stewart and his assistants are excellent and they will undoubtedly have the effect of increasing the confidence of the theatregoing public. Mr. Stewart has used his powers firmly but reasonably. He has taken no unnecessary or arbitrary action, but he has compelled obedience to the laws without creating alarm among the public.

Gabriele D'Annunzio has a poor opinion of the audiences that gather to pass judgment on first performances. "I have the greatest faith in the real crowd," he said recently, "but I hold in profound contempt that nondescript and confused mass of people, entrenched behind prejudices and preconceived ideas, of which the public of the 'first-night' is invariably formed."

The author was referring particularly to Italian audiences, but what he says applies in a measure to first-night audiences elsewhere, including those of New York.

Let a man that is familiar with its personnel look over the average first-night assemblage in a New York theatre. Besides the critics, few of whom are justly entitled to claim that name by reason of any especial qualifications, there will be found a coterie of theatrical "rounders;" a sprinkling of fat, coarse, loud-voiced, bejeweled women; red-faced, thick-lipped, curly headed men of the class that are found later in the night descanting foolishly upon the play in the flashy restaurants; empty-headed young men who air their stage opinions in the smoking room and the lobby between the acts, together with a contingent of the manager's personal friends and some of his enemies.

And it is before such an assemblage that the works of dramatic authors and the interpretations of actors of ability are first exhibited, and it is upon such a heterogeneous crowd that the fate of a new play is supposed to hang.

Fortunately, this supposition is erroneous. It is the general public that passes final judgment, and it is upon the general public, and not upon the sensation-seeking, ignorant and brutish so-called "first-nighters" that ultimate success or failure depends.

The new play that Amelia Bingham has in rehearsal to follow The Climbers at the Bijou is an adaptation by Haddon Chambers of the German play called The Jensen Family. In its original form it enjoyed a good deal of success on the Continent, where it was dubbed "the Zasa of the north."

The central figure of the play is a girl whose family are all avaricious and worthless. Through a variety of circumstances she becomes the mistress of a rich young man, goes upon the music hall stage, where she is successful, and gives a considerable portion of her righteous and unrighteous earnings to the support of her delectable parents.

She is pursued by a cunning and persistent old Jew who seeks to get her in his power. She, however, gives up the comforts of life for a position of usefulness in the world, and eventally accepts the love and loyalty of a good young man, who has cared for her throughout her checkered experiences.

Reports of the business depression in Hawaii do not appear to deter theatrical attractions from visiting that far-away possession. Frederick Warde will begin a short season in Honolulu on May 8. The chief part of the Summer, however, he will spend in California. He has dates there upon his return from the Sandwich Islands until August 17.

A well-known Shakespearean scholar writes me: "The article by Alfred Ayres in *The Theatre* on the elocution of Edwin Booth is surprisingly wrong. Edwin Booth was one of the best readers that ever graced the stage."

The "farewell performance" of the opera company in this city on April 21 after the short Spring tour, it is said, will be another "benefit" for Mr. Grau.

The *Evening Wisconsin* one day last week published the following in its news columns:

It is believed that the recent visit of Manager Sherman Brown to New York may result in a change of policy at the Davidson Theatre. The story is to the effect that Mr. Brown may cut loose from the Theatrical Trust. Mr. Brown has had the lease of the Davidson Theater from the time it was erected, but a few years ago, when the Trust became powerful, Mr. Brown surrendered the control of his house to the Eastern people, and since then they have controlled the bookings of the house and shared half of its profits. As near as can be made out, Mr. Brown has tired of this and will form new Eastern connections to insure bookings at his theatre. Mr. Brown was asked about the matter to-day, and had nothing to say on the subject whatever. That some change is to be made at the Davidson in the near future is certain. In any event, Mr. Brown will not retire from its management.

The press of Milwaukee and the public of that city have found much ground for complaint in recent seasons in the poor character of bookings made for that city by the Trust. In return for half of Mr. Brown's profits (it does not appear that the Trust is interested in half of his losses, or, in fact, in any of his expenses) the character of attractions presented at the Davidson has grown less and less satisfactory.

Mr. Brown is in the same boat with scores of other managers who undoubtedly feel the same way that he does, and who since the inception of the Trust have found its operations to be an excellent thing—for the Trust.

THE BURIAL OF "BILLY" RICE.

The remains of "Billy" Rice, the minstrel, have been buried at Hot Springs, Ark., by the Actors' Fund. Mrs. Rice, who is at present a member of the Du Barry company, desired to have the body brought to New York for interment, but the Fund cannot, according to its regulations, undertake the removal of bodies from one city to another. Mrs. Rice endeavored to secure aid in her project from friends and societies to which her husband had belonged, but without success. The Fund, therefore, provided a suitable burial at Hot Springs.

THE PASSING OF NEIL BRYANT.

At St. Mary's Hospital in Brooklyn on the morning of March 6 the famous old minstrel, Neil Bryant, passed peacefully away, after having suffered for more than two years from a complication of maladies from which there was no hope of relief. His death is the fifth that has occurred within a month in the ranks of noted minstrels. He was the eldest survivor of the old school of minstrelsy. The professional friends of his younger years died long ago, and those of a later generation who acted with him in his prime are almost all gone. The aged minstrel felt keenly his loss of old comrades, and when the news of "Billy" Emerson's death was brought to him he expressed the hope that he might follow soon.

Last Monday night bulletins were posted at several of the newspaper offices that Br. Bryant was dead, and the report was published in the last issue of THE MIRROR. The report was, upon the following morning, found to be erroneous. Mr. Bryant did not pass away until Thursday.

Neil Bryant was the last of the three Bryant brothers, who stood, at one time, almost unrivalled in the minstrel field. Their family name was O'Brien. Jerry, the eldest brother, was born in 1828, Neil was born at Keesville, N. Y., in 1835, and Dan was born a year later. They had one sister who survives them all. She is now eighty-three years old, but during her brother's long confinement in the hospital she visited him frequently.

Jerry and Dan Bryant entered the profession some years before Neil made his debut. Jerry was a ballad singer in New York as far back as 1842, and when Neil was a youngster at the family home the elder brother was performing successfully with Dumbleton's Minstrels in London. Dan Bryant made his debut in 1845, as a dancer at Vauxhall Garden, New York. Shortly afterward Neil made his first appearance. He had worked diligently in preparing himself for the minstrel profession, and before he had been on the stage a year he was acknowledged to be the champion flutina player of America. He and Jerry traveled for several seasons with various minstrel organizations in the West and South. Dan traveled with other companies, and in 1850 became a member of Charley White's Melodeon Minstrels, in the Bowery.

In 1857 the three brothers, finding themselves together in New York, decided to enter into management on their own account. They formed a partnership and organized a minstrel company called the Corkonians, which opened auspiciously at Mechanics' Hall, No. 472 Broadway, in the Autumn of that year—1857. They took a lease of the building and played there continuously for ten years, during which time they rose to great popularity and were enormously successful in a pecuniary way. In the height of their prosperity at Mechanics' Hall the senior brother, Jerry Bryant, died.

When Tammany Hall was built Neil Bryant was chosen to lay the first brick. He was assisted in the task by James Collier, the actor. In 1867 Neil and Dan Bryant brought their organization from their old place in Broadway to the Tammany Building, where Tony Pastor's Theatre now is. There they remained until 1870, when they moved to a hall in Twenty-third Street, near Sixth Avenue. In 1875 Dan Bryant died and the minstrel company was disorganized.

During the later years of his life Dan Bryant, though retaining his business interest in the minstrel company, devoted himself personally to the legitimate stage. He starred in The Irish Emigrant, Born to Good Luck, Handy Andy, The Irish Lion, and other plays, in which he made fame and money.

In 1877 Neil Bryant made an attempt to win again the popularity that Bryant's Minstrels had enjoyed in the past. He organized a new company and opened at the New York Theatre, on Broadway, opposite Lafayette Place. The venture was unsuccessful, although there were a number of famous minstrels in the organization, and Mr. Bryant lost most of his money in the enterprise.

In 1883 the famous minstrel retired permanently from the stage and took a position in the sheriff's office. Later, through the kindness of Congressman Campbell, he was appointed to a post in the office of the Coast Survey, which he held until incapacitated by illness two years ago. He went to the Catskills in search of health, but not being benefited by the change he went last April to Saint Mary's Hospital, where he died.

The funeral services were held last Saturday morning in the chapel in St. Mary's. Solemn high mass was celebrated. The remains were interred, later in the day, in Calvary Cemetery.

THE HAVERLY BENEFIT.

While there was only a fair audience present at the Victoria Theatre yesterday afternoon, when a benefit performance was tendered the widow and daughter of the late J. H. Haverly, yet, according to a statement made by Lew Dockstader, about $2,000 was netted for the beneficiaries. Of this sum a goodly amount was in subscriptions for seats and boxes from player folk and others who were not present.

Credit for the entertainment offered is due almost entirely to Messrs. Primrose and Dockstader and their minstrel company, as although a number of well-known professionals had volunteered their services none of them appeared, and the performance was the regular one of Primrose and Dockstader's organization, with the exception of several solos rendered by Ida Haverly, the daughter of the late minstrel. This was Miss Haverly's first appearance on the professional stage and she was accorded a cordial welcome. Her selections were well chosen and sung in an unaffected and simple manner that was distinctly pleasing, though her voice is not above the average in merit.

Lew Dockstader made a few remarks in which he thanked those present for their contribution to the worthy charity and spoke highly of the dead man. The theatre and the attaches were furnished by Oscar Hammerstein without any remuneration, so that practically the gross receipts went to Mrs. Haverly and her daughter.

LOUIS C. BEHMAN'S WILL.

The will of the late Louis C. Behman, of the Hyde and Behman Amusement Company, was filed for probate last week in the office of the Surrogate of Kings County. The value of the estate is estimated at more than one million dollars. Most of it consists of shares in the Hyde and Behman Amusement company, but a considerable portion consists of real estate in Brooklyn.

With the exception of one hundred shares of Hyde and Behman stock which the testator leaves to his sister, Mrs. Archibald Clarke, the entire estate goes to Mr. Behman's widow, Evelyn P. Behman, and her three children, Marguerite, August and Consuelo Behman. Included in the property are the testator's town house at No. 57 Seventh Avenue, and his country house at Bayport, Suffolk County, with their contents, and the horses and carriages at both places.

The executors are Henry W. Behuhn, brother of the testator; Mrs. Behman, and Edward B. Esterbrook. Mrs. Behman and Henry W. Behman are appointed guardians of the children during their minority. The will concludes with a request that the executors shall retain Hugo Hirsh as their counsel.

THE SOCIALISTIC DRAMA.

The drama as a medium for teaching socialistic ideas and principles received a trial by the Socialist Dramatic Club, of Chicago, last week. A play called Uncle Rube was enacted by a dozen men who are professional socialists, but of whose amateur standing in theatricals there was not the slightest doubt. Throughout the furnishings of the hall, as well as the stage settings, there was no lack of proof that capitalism held no power there. The club intends to produce a new play every fortnight, and has prepared a two-act drama, entitled Now and Then, for the second endeavor, which takes place March 15.

Marie Haynes engaged, Volunteer Organist co.

PERSONAL.

HALL.—The above likeness of that genial Justice of the Peace, William T. ("Biff") Hall, of Chicago, snatched from the dust of a quarter of a century, depicts him at the time when he thought a reporter's badge was more honorable than the Star and Garter or any other order that could then or at any future time be conferred upon him by any king, prince or other sort of potentate, because it was a free pass to any Chicago "show" and would therefore bring certain pleasure to himself and possible honor to the reportorial fraternity. The faint shade just above the mouth indicates the place where a mustache was expected to appear and did subsequently grow, thereby adding much to the dignity and beauty of the Forty Club. "Biff" had just cleared the high school and sailed out on the open sea in pursuit of a legal education when this picture was made, and he was much more of an amateur journalist than a law student; but, notwithstanding his ablest efforts and the willing assistance of his friends, he was boosted to the bench, and his ambition to be the editor of the greatest newspaper on earth expired. The evidence even then proved beyond a reasonable doubt that he was a good fellow, and it has been accumulating ever since.

GRAU.—Maurice Grau recently purchased the dwelling house at 49 West Fifty-ninth street, and will in the future make it his home while in this city.

KIDDER.—Kathryn Kidder will revive The Country Girl, opening in April. George H. Brennan will manage the tour.

DE KOVEN.—At the one hundredth performance of Maid Marian, Wednesday evening at the Garden Theatre, the orchestra was led by Reginald De Koven.

REHAN.—Ada Rehan left for Europe last Wednesday, expecting to remain there until next Fall.

SCHEFF.—Fritzi Scheff, of Maurice Grau's grand opera company, will probably be starred next season by Shubert Brothers in a new De Koven-Smith light opera.

DITRICHSTEIN.—Leo Ditrichstein sailed for London on Friday for the purpose of staging the English production of his play, All on Account of Eliza.

ELDRIDGE.—An erroneous statement has been published to the effect that "Aunt Louisa" Eldridge was present at the birthday meeting of the Professional Women's League. "Aunt Louisa" has not yet been able to venture out of doors, but she expresses the hope that some bright, warm day next week will enable her to visit the League.

BRUNE.—Mrs. Minnie Tittell Brune has resumed her vocal studies, with the intention, it is said, of going on the operatic stage.

FITCH.—Clyde Fitch has bought a piece of land at Greenwich, Conn., upon which he proposes building a summer home. The house will probably be completed by the time Mr. Fitch returns from Europe.

BISPHAM.—David Bispham, who has been suffering from influenza for two weeks, is recovering.

TROUBLE OVER THEATRE LICENSE.

Sire Brothers, who operate the Winter Garden on the roof of the New York Theatre, were refused a license last week on the ground that a number of alterations must be made to comply with the building laws. Police Commissioner Partridge threatened to stop the performance of Florodora until the changes, which consisted chiefly of the removal of decorations and partitions, were effected; but as the work was immediately taken in hand, he refrained from such action and finally granted the necessary license.

A WEDDING IN LOVERS' LANE.

The marriage of Jessie May Hall and Al. Trahern, both playing in one of W. A. Brady's Lovers' Lane companies, took place on Feb. 10, but has just been announced. The ceremony was performed at the Broadway Tabernacle by the Rev. Charles E. Jefferson. They will continue with Lovers' Lane until the end of the season, after which Miss Hall intends to star in one of her own plays.

LAWRENCE HANLEY DANGEROUSLY ILL.

Lawrence Hanley is reported to be dying of consumption in St. Mary's Hospital, San Francisco, Cal., where he has been ill for some weeks past.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending March 15.

METROPOLIS (Third Ave. and 142d St.). Happy Hooligan.

OLYMPIC (3229 Third Ave., nr. 150th St.). Sam T. Jack's Own Company.

HARLEM OPERA HOUSE (206-214 West 125th St.). Duncan Thompson in "Across the Pacific."

HURTIG AND SEAMON'S (208-214 West 125th St.). Vaudeville.

WEST END (125th St., west of Eighth Ave.). Now building.

PROCTOR'S (125th St., nr. Lexington Ave.). Vaudeville, also Wednesday and Saturday afternoons and evenings.

KEOUGH'S HALL (125th St. and Lexington Ave.). Lenora Sothern in "Nancy Stair."

CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.

MAJESTIC (Eighth Ave. and 59th St.). Now building.

PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Vaudeville, also At the White Horse Tavern, every afternoon and evening.

CARNEGIE HALL (Seventh Ave. and 57th St.). Philharmonic Society Concerts—Fri. Aft. and Sat. Eve., March 14 and 15.

COLONIAL (Broadway and 164-170 West 47th St.). Now building.

LONG ACRE SQUARE (Broadway and 45th St.). Now building.

NEW LYCEUM (152 West 45th St. and 149-157 West 46th St.). Now building.

WINTER GARDEN (Broadway, 42th and 44th Sts.). Closed Sat. Eve., March 8.

NEW YORK (Broadway and 42d St.). *Wed., Feb. 5—The Hall of Fame—4th Week—36 to 40 times.

CRITERION (Broadway and 44th St.). *Wed., Dec. 25, Mrs. Leslie Carter in Du Barry—12th Week—78 to 82 times.

NEW AMSTERDAM (214 West 42d and 207-209 West 41st Sts.). Now building.

VICTORIA (Seventh Ave. and 42d St.). *Mon., Feb. 10—Primrose and Dockstader's Minstrels—5th Week—56 to 61 times.

REPUBLIC (207-211 West 42d St.). *Mon., Feb. 3—Henrietta Crosman, engagement—4th Week—Thur., Feb. 27—As You Like It—3d Week—13 to 20 times.

AMERICAN (Eighth Ave., 42d to 41st Sts.). 26 Season of Henry Greenwall Stock—Reaping the Whirlwind.

MURRAY HILL (Lexington Ave. and 41st St.). 4th season of Henry V. Donnelly Stock—The Christian—3d Week—15 to 20 times.

BROADWAY (Broadway and 41st St.). *Mon., Nov. 4—The Sleeping Beauty and the Beast—19th Week—126 to 130 times.

MENDELSSOHN HALL (113 West 40th St.). Harold Bauer Piano Recital—Mon. Aft., March 17.

EMPIRE (Broadway and 40th St.). *Mon., March 3—The Twin Sister—2d Week—6 to 10 times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.).

CASINO (Broadway and 39th St.). *Mon., Feb. 10—Frank Daniels in Miss Simplicity—5th Week—20 to 25 times.

KNICKERBOCKER (Broadway and 38th St.). *Mon., Jan. 6—Francis Wilson in The Toreador—10th Week—66 to 71 times.

HERALD SQUARE (Broadway and 35th St.). Mon., Jan. 27—Lulu Glaser in Dolly Varden—7th Week—44 to 49 times.

GARRICK (35th St., east of Sixth Ave.). *Mon., Oct. 7—Charles Hawtry in A Message from Mars—23d Week—131 to 137 times.

SAVOY (125 West 34th St.). *Mon., Feb. 3—Hale De Wolfe in Revival of The Way of the World—6th Week—41 to 46 times.

MANHATTAN (1183-1197 Broadway). *Mon., Feb. 24—Robert Edeson and Herbert Kelcey in Her Lord and Master—3d Week—15 to 21 times.

THIRD AVENUE (Third Ave. and 31st St.). Elsie of the Golden Ring.

BIJOU (1287 Broadway). *Mon., Feb. 24—Aquilla Rawson in Revival of The Climbers—3d Week—17 to 24 times.

WALLACK'S (Broadway and 30th St.). *Mon., Dec. 30—Kyrle Bellew as A Gentleman of France—11th Week—62 to 68 times.

DALY'S (Broadway and 28th St.). *Tues., Jan. 7—Revival of Daniel Druce, Blacksmith—Wed., Feb. 26—Notre Dame—3d Week—14 to 19 times.

WEBER AND FIELD'S (Broadway and 27th St.). Weber, Field & Co.'s Burlesque Company—Fourth Week—Opening in Their New Theatre, The Girl and the Kaiser—11th Week—To Be Last Week.

COMIQUE (Broadway and 25th St.). Closed Sat. Eve., Dec. 28, 1901.

PROCTOR'S TWENTY-THIRD AVENUE (Broadway and 23d Street). Vaudeville, also The Royal Box.

GARDEN THEATRE (Madison Ave. and 27th St.). *Mon., Jan. 20—Mrs. Fiske in Mary Modelyn—7th Week—48 to 53 times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.). Sweatnam's Show.

MINER'S (125-134 Eighth Ave.). Bowery Burlesque.

MADISON SQUARE (24th St., nr. Broadway). *Mon., Feb. 10—Virginia Calhoun in Revival of On the Fly—5th Week—45 to 50 times.

LYCEUM (Fourth Ave.). bet. 23d and 24th Sts.). *Wed., Feb. 5—Annie Russell and Mrs. G. H. Gilbert in The Girl and the Judge—12th Week—113 to 118 times.

KOSTER & BIAL'S (34th St., nr. Sixth Ave.). Pictures in Week—Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Vaudeville every afternoon and evening.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.).

KOSTER & BIAL'S (Sherman sq., 23th St.). German Specialties, Comedy and Farce.

PROCTOR'S (125th St., bet. Sixth and Seventh Aves.). *Mon., Feb. 17—Hewitt Hart and Carrie De Mar in Her Escort—4th Week—46 to 51 times.

KNICKERBOCKER (Broadway and 14th St., nr. Broadway). 44th Week—Musical Vaudeville—12.30 to 11.00 p.m.

ACADEMY (Irving Place and 14th St.). *Mon., Feb. 3—Blanche Bates in Under Two Flags—8th Week—61 to 66 times.

PONY FAVORITE'S (146-147 East 14th St.). Continuous 12.30 to 11 P.M.

DEWEY (138-142 East 14th St.). Rice and Barton's Gaiety Company.

GERMANIA (107 East 8th St.). *Mon., March 10—New York in Vest and Silk—1st Week—1 to 7 times.

LORBER (235-237 Bowery). The Blue Bloods.

BOWERY'S (245-247 Bowery). The Hebrew Drama.

MINER'S (235-237 Bowery). Miner's Merry Makers.

THALIA (46-48 Bowery). The Hebrew Drama.

WINDSOR (46-48 Bowery). The Hebrew Drama.

*Indicates Date of Run Commencement.

AT THE THEATRES.

Empire—The Twin Sister.

On last Monday evening Ludwig Fulda's four-act comedy, The Twin Sister, was presented for the first time in English in this city, at the Empire Theatre. The translation used was made by Louis N. Parker and was reviewed in THE MIRROR at the time of its production, in January, at the Duke of York's Theatre, London. Theatregoers of this city had gained some acquaintance with the play through the several presentations of it, in the original German, at the Irving Place Theatre, so that, in a measure, the comedy did not come as a stranger.

The Twin Sister is a play of considerable beauty and charm, and it is of a style of construction that is not often employed by present-day dramatists. It might have been written by an English playwright of a century ago—or, more naturally still, it might have come from the pen of one of the early Italian or Spanish dramatic authors. The scene is laid near Padua, in the sixteenth century. In outward show, therefore, the comedy smacks of the classical. And in the more important matters of plot and manner of treatment the author has, to a considerable degree, written with a pen of the past. The spirit of intrigue, best understood and most ornately set forth by Spanish writers, has been caught—and considering the vast difference in temperament, wonderfully well caught—by this German playwright. That the modern manner and modern viewpoint should be occasionally shown is but natural, yet most unfortunate, since the play is marred seriously by these faults. Barring them it is delightful.

The principal character, Giudetta, which was impersonated by Margaret Anglin, is one that offers unusually wide scope. Giudetta is first seen as the devoted, thoroughly domestic and rather too placid wife of Orlando Della Torre. Upon learning that her husband is engaged in a flirtation with her maid-servant, Giudetta becomes for a moment the indignant, outraged woman as familiar in melodrama. When she has entered upon her exploit of masquerading as her twin sister, Renata, for the purpose of regaining her husband's love, she becomes a lively, passionate, impetuous creature, full of seductive tricks and spontaneous merriment. At last, having won Orlando's love in the character of Renata, to the utmost that he swears to rid himself of Giudetta in order that he may marry her, she finds herself tormented by jealousy and racked by the most extraordinary conflict of emotions.

In presenting nearly all of these phases Miss Anglin was successful. Her least admirable work was done in the first act, when she seemed ill at ease in reading the blank verse lines and self-conscious in manner. When, however, she appeared disguised as her sister she was altogether at her best. In movement, pantomime, facial expression and speech she was at once natural and brilliantly artistic. She gave to the impersonation a warmth and color, an individuality and a strength that warrant high praise. Her portrayal, except for the deliberation in the opening act, was in many respects the best that Miss Anglin has so far presented.

Charles Richman was in appearance, bearing and manner a most excellent Orlando. He read his lines with intelligence and grace and he rose admirably to the points of excitement and passion. At times he was inclined to fall into a modern manner, but for the most part he was true to the character and the environment.

H. Y. Bacbus, as the comical Count Andrea Parabosco, played in robust, well ordered fashion, but the modern spirit was too often apparent in his portrayal. Moreover he was, at times, rather too much the clown. William Courtenay, as Bartolommeo Valla, presented a handsome appearance and was earnest and polished in his acting. George Osbourne, Jr., played Lallo with the proper vigor and feeling, and W. H. Crompton gave a splendid portrayal of Domenico, an old steward. Lillian Thurgate, as Lisa, the shallow-brained, stuttering, rustic maid-servant, was very amusing and very true in her character drawing. Ethel Hornick was an excellent Renata, of pleasing appearance and manner of acting. The other roles were for the most part well played.

The one stage setting, by Gros, showing the interior of Orlando's house, with a wide view of distant plains and hills beyond, was very well designed. The costumes, particularly those of the two principal characters, were unusually handsome. In every respect the mounting and stage-management of the play were admirable.

Irving Place—The Power of Darkness.

Play in five acts by Leo Tolstoi. German version by August Schola. Produced March 4.

Peter	Gustav von Seyffertitz
Anisia	Agnes Bunger
Akulina	Hedwig von Gutermann
Anjutka	Ida Frey
Nikita	Otto Betzman
Akim	Franz Kleinschner
Matrona	Hermine Warna
Marina	Greta Kupfer
Marfa	Marie Klingsporn
Mitritsch	Max Hanseler
Gerassim	Linn Hanseler
Wechterin	Anna Sander
Martin's Gatte	Martin Berisy
Akulina's Brautigam	Carl Fritscher
Erster Madchen	Hilda Perna
Zweites Madchen	Martha Dehnell
Ehestifterin	Gusste Frankel
Verwalter	Heinrich Qualfeld
Brauthutmacher	Jacques Lurian
Brautigamsfaher	Bruno Dabelow

Last Tuesday night stands out as a red letter night in the dramatic calendar of the year at the Irving Place Theatre. The play was Tolstoi's The Power of Darkness, which, though it has been presented more than once by Jacob Adler at the People's Theatre, is practically unknown to playgoers in New York except in its printed form. It was once performed in part by the students of the Empire School, but to be thoroughly appreciated it must be seen in its entirety. The few cuts in the version put on by Herr Conried did not detract from the merit of the piece, but spared the audience from additional pangs in a play which fairly teems with horror.

The playwright has caught a bit of Russian peasant life and has painted it in such true colors that for realism it could not be excelled. It is naturalistic as well as realistic. The feelings and passions of the actors in this truly stupendous drama are of the most elemental, and this very elementality, without furbishments of any kind, is what gives the play its power. The theme is simple, as befits a picture of the life it is intended to portray. No fine writing or complexity of plot detract from the general vividness of the picture. All is straightforward and plain, often frankly brutal. The plot of the play was given at length in THE MIRROR at the time of its production by the students, and again when the Yiddish version was presented by Herr Adler.

The acting of the entire company was worthy of the highest praise. The Nikita of Otto Betzman, for whom benefit the performance was given, was a straightforward, consistent piece of work. The gradual change from the joyful, devil-may-care youth to the conscience-stricken wretch was shown with much skill. Franz Kleinschner as Akim, the only moral man in the play, brought to the fore the wonderful technique of which his long service on the stage has made him master. He handled the part with deftness and dexterity. A remarkable performance was that of Gustav von Seyffertitz as Peter. This actor has been so closely associated with comic parts that it is a surprise even to see him cast for a serious role. And when one witnesses such a success in a serious role as he made on Tuesday night, surprise changes to amazement. His versatility is indeed amazing. He put so much of the real into the part as to make it ghastly.

Of the women, Hermine Warna as Matrona easily won the honors of the evening. Hers was another performance awful for its realism. Ida Frey, one of the younger members of the company, did exceedingly well as Anjutka, whose childish ingenuousness was very welcome amid the general defilement ingrained in the other characters. Greta Kupfer as Marina won sympathy for the betrayed girl. Max Hanseler as Mitritsch played with much broad humor.

THE AFFECTIONATE RELATIVES.

Comedy in three acts by Roderich Bendix. Produced March 6.

Oswald Barnau	Alexander Bettmann
Ulrike	Meta Bunger
Irmgard	Johanna Claussen-Koch
Ottilie	Greta Kupfer
Adelgunde von Halten	Hermine Warna
Dittrich	Emil Stewart
Iduna	Marie Hackhardt
Dr. Bruno Wisner	Adam Hofmann
Dr. Offenburg	Heinrich Qualfeld
Schumerick	Otto Otthert
Wetterhahn	Julius Ascher
Tunnelda	Agnes Bunger
Philippine	Rita Perna
Diener	Carl Fritscher

As an antidote to the gloomy Power of Darkness, The Affectionate Relatives, a comedy in three acts by Roderich Bendix, replaced the Tolstoi play on Thursday night. The comedy is slight but finely woven with bright colors to enliven it. It provides a capital evening's entertainment.

Oswald Barnau, a wealthy bachelor, fond of traveling, installs in his house during his absence on a trip around the world a troop of his relatives. Under his roof live his sisters, Ulrike and Irmgard, the latter an old maid who, after throwing away numerous chances of marriage, is now anxious to find a husband for herself; his niece Ottilie; his aunt, Adelgunde von Halten, a *grande dame*, with her children, Dittrich and Iduna, and his foster daughter, Tunnelda. Of course, the bringing together of so many women, with such diversified interests and tastes, results unpleasantly. Their life is one series of squabbles. Tunnelda, on her entrance to the household, has shown herself so willing to make herself useful that the services originally accepted as a courtesy are now demanded as a matter of right. She is practically relegated to the position of a servant. Barnau returns, to find the happy family a very unhappy one. To clear the domestic sky he decides on a marriage with his foster daughter, whom he loves and who loves him. Schumerick, a young man with more money than brains, has been told by his father that he must marry. He chooses in turn Ottilie, Iduna, and Tunnelda, as his prospective bride, but is disappointed in each instance. Ottilie engages herself to Dr. Wisner, Iduna accepts an offer of marriage from Dr. Offenburg, and the curtain falls with Schumerick the one unmated man.

The comedy was well within the range of the skilled players of Herr Conried's company. All played faultlessly. As the fop, Schumerick, Otto Otthert outdid himself. He left no doubt as to the utter vapidity and lack of brains of the character. Agnes Bunger was an earnest Tunnelda. Greta Kupfer played the part of Ottilie with her usual charm. Alexander Bettmann displayed much feeling as Barnau. Johanna Claussen-Koch, whose appearance with the company are all too seldom, was an admirable Irmgard.

Last evening the gala performance of In Welcome Rosert, in honor of Prince Henry, was given.

New Star—Richard Carvel.

The audience that gather at the New Star Theatre have an ability to conform themselves to conditions that is astonishing. While Richard Carvel falls far short of being a good play—in fact, is positively a bad play—still its language, atmosphere and characters are so very different and infinitely superior to—well, The Road to Ruin, for instance, that one finds it a fact hard to understand why practically the same audiences gives vigorous welcomes to both.

Andrew Robson played Richard Carvel with such a spirit and dash that he got out about all there is in the part. The Lord Comyn of Theodore Friebus and the Lionel Carvel of William J. Gross were well rounded characterizations. William McVey gave an excellent study of the Duke of Charteroos, and Percival T. Moore doubled Grafton Carvel and Captain Paul well, though he was a trifle staggy in the first mentioned. The other male parts were acceptably played. Ruth Berkeley endowed Dorothy Manners with a winsomeness that gained more sympathy for that miserably constructed character than would otherwise have been the case. Mabel Wright enacted the role of Patty Swain and was decidedly clever in the last act. The women members were woefully confidential at times, and delivered many of their lines as if they had been telling secrets. The stage-management was good.

ACROSS THE PACIFIC.

The popular melodrama, Across the Pacific, that enjoyed a profitable week at the Third Avenue Theatre recently, moved uptown last night with the same cast and proved as pleasing as ever to a very large audience. Harry Clay Blaney, Orme Caldara, Dorothy King, Kittie Wolfe, Johnny Williams, Thomas Beaty, Harry W. Fenwick, Lester Franklin, Frederick Watson, and Marie Pettes, in the leading roles, were well received.

Metropolis—Happy Hooligan.

Happy Hooligan, the central figure of a medley of songs, dances and specialties, kept the large audience at the Metropolis last night in good humor. The entertainment is a jolly one. The specialties are clever and the latest catchy music is furnished. Especial hits were scored by Rose Snow, William Holliday, Paul Quinn, Wilfred Gerdes, and Carrie Ealer. Others in the cast were Frank Otto, Chris Whelan, William Zinell, James Cardiff, Edwin Stockwell, J. F. Leonard, J. Jay Shaw, P. A. Kennedy, Adelaide Marsden, Maggie Weston, Jennie Dunna, Rosita Rivera, Bessie Montgomery, Ritta Merrill, Dora Price, Marie Young, Alice Hornig, Minnie Searles, Eleanore Telford, Nellie Sawyer, and Winnie Erlanger.

At Other Playhouses.

ACADEMY OF MUSIC.—Under Two Flags, with Blanche Bates, continues.

BIJOU.—The Climbers will be given several weeks longer. The Amelia Bingham company is rehearsing Haddon Chambers' play, A Modern Magdalen, that will be its next offering.

CASINO.—The exact date for the end of Miss Simplicity's run has not been definitely settled, nor has the attraction to succeed it, although Miss Bob White is still likely to be selected.

DALY'S.—Notre Dame is the bill.

FOURTEENTH STREET.—Foxy Grandpa is drawing crowded houses.

GARDEN.—Maid Marian is in its last fortnight. Life, a new melodrama by Anson Pond, will be produced March 31.

GARRICK.—Sky Farm will replace A Message from Mars next Monday evening.

GRAND.—Eben Holden is this week's bill.

HARLEM OPERA HOUSE.—Denman Thompson appears this week in his perennial success, The Old Homestead.

HERALD SQUARE.—Lulu Glaser's hit in Dolly Varden continues to be emphatic.

KNICKERBOCKER.—Francis Wilson in The Toreador will remain until Summer.

LYCEUM.—A week from Saturday night will mark the final performance in this playhouse and the close of Annie Russell's stay in The Girl and the Judge.

MANHATTAN.—Herbert Kelcey and Effie Shannon in Her Lord and Master draw large audiences to this theatre. This is the third week of the engagement.

MADISON SQUARE.—William Collier continues to present On the Quiet, but The Diplomat is in active rehearsal.

MURRAY HILL.—For the first time in several years the Henry V. Donnelly Stock company does not make a change of bill. The Christian, that has proven a very successful production, will be presented all this week.

REPUBLIC.—Henrietta Crosman will offer As You Like It for some weeks to come. A Scrap of Paper is being rehearsed to be presented by Miss Crosman before the end of her New York season.

SAVOY.—The Way of the Wold is in its last week. Sarah Cowell Le Moyne replaced Clara Bloodgood in the cast last night. Robert Edeson in Soldiers of Fortune follows next Monday.

VICTORIA.—Primrose and Dockstader's Minstrels are still pleasing large audiences.

WALLACK'S.—Kyrle Bellew in A Gentleman of France is not less popular than formerly. A large number of Columbia students will attend the performance this (Tuesday) evening.

CRITERION.—Mrs. Leslie Carter in Du Barry remains.

THIRD AVENUE.—Charles B. Blaney's well liked melodrama, The King of the Opium Ring, that had a successful engagement at this house earlier in the season, returned yesterday afternoon and again pleased a large audience.

AMERICAN.—The Greenwall Stock company presented Reaping the Whirlwind last night to a large audience. The performance will be reviewed in THE MIRROR next week.

SAID TO THE MIRROR.

FRED B. WEBB: "G. M. and Frank H. Webb are to be the sole owners of the new theatre that will shortly be erected at Peru, Ind. Jerome Herff will have no connection with the house."

OSCAR C. WERTHEIMER: "Sousa's Band played at Watertown, Wis., under my local management."

EDWIN COOMBS: "Kindly grant me space to state that I am not presenting The Strange Adventures of Miss Brown—never did nor would, with or without the consent of Mr. H. D. Grahame."

AMATEUR NOTES.

David Garrick was performed on March 26 by the Thalian Club, of Dorchester, Mass. The principal parts were taken by Samuel N. Wood as Garrick, Miss McMackin as Ada, W. F. Mohan as Ingot, and Frank W. T. Amis as Chivy.

Canton Malden, Patriarchs Militant, I. O. O. F., gave its annual minstrel show at Malden, Mass., on Feb. 22, before an audience of one thousand six hundred people.

Students of Niagara University will give a performance of Richelieu at the Academy of Music, Buffalo, on March 17.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 139 W. Forty-seventh St.

The thirty-third meeting of the National Council was held at the headquarters last Friday, March 7, at 4 P.M. The members present were the Rev. Thomas N. Hill, Rev. F. J. Clay Morse, and Rev. Walter F. Bentley, General Secretary: Messrs. Verner Clargue, George D. Mackintyre, William F. Owen, John A. Holden, Chandler Smith, Madame Von Klenner, Mrs. Sydney Rosenfeld, and Rose Rand. Reports were received from the Wards and Means, Chaplains', Law, and Entertainment committees. On motion of the Secretary, the Rev. Dr. Edward M. Stires, rector of St. Thomas' Episcopal Church, and late chaplain of the Forty Club, Chicago, was elected a member of the National Council, together with Duff Green Maynard and Gustave A. Stryker. Madame Von Klenner was appointed the chairman of a committee to arrange for an Alliance benefit soon after Easter. Regular reports from the Secretary and Treasurer were received and accepted and after the usual routine the Council adjourned.

The first public meeting of the members of the Alliance arranged for the second Friday of each month, will be held at the headquarters, 139 West Forty-seventh Street, on Friday, March 14, at 8 P.M. Reports will be given by members arriving in town from the road, and new plans will be discussed for the extension of the organization. This meeting is to be for members only.

The Secretary is issuing a circular letter to all the chaplains of the Alliance throughout the United States and Canada asking their co-operation in the Alliance Sunday, April 27. It is purposed to have sermons preached simultaneously throughout the land on the Alliance and its aims, with particular reference to the iniquity and injustice to the actor of Sunday performances. Such services will be well advertised and members of the dramatic profession wherever they may be will be cordially welcome.

The regular monthly service of the Boston Chapter was held in St. Paul's Church on March 2 and was largely attended, despite the stormy weather. The Rev. Dr. Lindsay preached the sermon, and the Rev. Dr. Shinn, president of the Chapter, assisted in the service.

The Boston Chapter is making progress in preparing for its fair, to be held on April 2, 3 and 4. On account of the benefit for the Actors' Fund, to be given at the Hollis Street Theatre on the afternoon of the 3d, the fair will be closed on that day between the hours of twelve and five. Among the recent contributors to the fair are Annie Russell, J. H. Stoddart, Charles Hawtrey, and Amelia Bingham. The handsome brooch contributed by Sir Henry Irving and Ellen Terry is to be presented to the actress who receives the highest number of votes at the fair. These votes are already being sold.

CUES.

A. G. Delamater has been engaged as general press representative for the Broadhurst and Currie attractions. He will be the acting manager for that firm's production of Sweet Clover next season.

Donald Robertson has retired from the Notre Dame company and will be seen soon in an important role in a new production.

Lillian Dix has joined the Happy Hooligan company, to replace Maggie Webster, who is ill.

The second public matinee this season of the students of the Stanhope-Wheatcraft Dramatic School will take place at the Madison Square Theatre on April 3. Jerome K. Jerome's play, Sunset, and a sketch by Rachel Crothers, entitled A Water Color, will be presented.

The monthly meeting, "shop talk" and supper of the American Dramatists Club was held at their rooms in this city on Saturday evening, with Vice-President J. I. C. Clarke in the chair. Routine business was transacted, and it was reported that the new "Dramatists Club List" is now in press.

Joseph Hart has bought the rights to "Poor Lil Moss," a pictorial series now appearing in the Sunday *Herald*. Mr. Hart's plans with reference to his new property have not been announced.

Darrel Vinton will star next season in a repertoire of classic plays.

It stormed on Saturday, when the heavyweights of the "skindicate" set sail for England. The weather conditions thereafter immediately improved, and an air of unwonted cheerfulness now pervades the Rialto.

Bertram Godfrey has resigned from Kathryn Kidder's Company, and has joined the cast of Morocco Bound at the Columbia Theatre, playing the light comedy part.

Kathryn Kidder, it is stated, will bring the season of Molly Pitcher to a close shortly.

The report that Herbert Kelcey and Effie Shannon are considering an offer to enter vaudeville is without foundation. They have never thought of such a thing. They will continue to head their own company next season, under the management of Harry R. Pierce.

On Saturday Vidaver and Johnson, acting for Mrs. James A. Herne, secured a temporary injunction against Liebler and Company, restraining them from producing Sag Harbor in any stock or second-class theatre. The order is returnable to-day (Tuesday) before Justice O'Gorman, of the Supreme Court.

Will S. Rising has shelved The Strange Adventures of Miss Brown and will make a Spring tour in Don Cæsar.

Ida Glenn, who is playing Queenie in When London Sleeps, had a narrow escape from death during the performance of the play at Rochester, N. Y., Feb. 27. In the wire walking scene, the ring holding the cable parted, and Miss Glenn was precipitated to the stage, a distance of fifteen feet, severely straining her back and injuring her ankle. Her understudy was forced to take her place.

Ned Ellis has returned from a Canadian tour with the Baker Stock Company.

Master Donald Peruchi, of the Jesse James company, was taken with the measles while in Council Bluffs, Iowa, but is now recovering.

Edwin F. Gardner is an inmate of St. Joseph's Hospital in this city.

ENGAGEMENTS.

Neil Twomley, for Toll Gate Inn.

Thomas J. Doyle, for Life.

Madame Cottrelly has signed for The Girl and the Judge next season. She will continue to play the old keeper of the pawn shop in which she has made a hit.

To support Joseph Jefferson during his five weeks' Spring tour, beginning March 31, in Mobile: Pfolliott Paget, Georgie Mendum, Blanche Bender, Myrtle McGrain, Boyd Putnam, John Jack, Henry L. Keane, George Dunham, Joseph Jefferson, Jr., and William Winter Jefferson.

Errol Dunbar, W. A. Whitecar, H. Rees Davies and Madge White, to play with Elita Proctor Otis in East Lynne.

Lillian Sinnott, to play Simplicity Johnson in the Lovers' Lane, No. 2, company.

THE ELKS.

A lodge was organized at Hanover, Pa., on March 7.

Anniston, Ala., Lodge has completed furnishing its club rooms. Pool and billiard parlors are included in the appointments.

The date for the installation of the officers of the new lodge of Elks, at Middletown, Conn., has been set for the first week in April.

Everett, Wash., Lodge initiated 175 members with great ceremony in their new and exceedingly handsome club rooms, the evening of March 1.

Ottumwa, Ia., Lodge proposes erecting a new club house on the corner of Green and Second Streets in the near future.

THE McKEE SALE.

Treasures of a Famous Collection Disposed of at Auction.

Herewith is given the conclusion of the list, begun in the last issue of THE MIRROR, of the especially valuable and interesting items in the first section of the Thomas J. McKee collection, recently sold at auction in the rooms of John Anderson:

Cruikshank, Richard (early New York artist). 8vo, full length, from "Hibernian Magazine." Rare.....$14
Bought by J. O. Wright.

Cruikshank was one of the company at the John Street Theatre in 1795; and later played under the name of Mr. Richards.

Cruikshank, George. Original pencil drawing, representing Edmund Kean on Drury Lane stage as Richard III; the audience composed of donkeys (braying). Oblong, 4to, in pc. Cost Kean total.....$12.50
Bought on order.

Cruikshank, George. Original colored drawing of Falstaff for "The Life of Sir John Falstaff," 1796. 8vo, full length, in chair. A superb drawing.....$110
Bought by J. O. Wright.

Davenport, Fanny M., as Richard III, and Little Pickle. Full length, oblong 4to, inlaid, New York, 1886, on one sheet.....$20
Bought by J. O. Wright.

Dimond, Master. Lithograph, interior of Chatham Theatre, New York, with Whitlock on stage, playing banjo, and Master John Dimond dancing, 4to. Drawn by E. Brown, jr., 1845. Very scarce...$11.50
Bought by Mr. Powell.

Edwin, John. Rare as Lingo, Mrs. Wells as Cowslip, in The Agreeable Surprise. Folio, oval, tinted. By Scott, after Singleton, 1783. A fine print and scarce.....$35
Bought on order.

Ellsler, E. W., as Octavian. Large folio, full length, cut close. By Pond, after Singleton. Proof.....$12
Bought by Mr. Burt.

This was a superb print—one of the best in the sale, and cheap at price quoted.

Ellsler, John, as Yan, in School of Reform, mezzo. Full length. By Turner, after De Wilde.....$14
Bought by J. O. Wright.

Farren, Miss. Portrait. Original drawing, 8vo, half length, held by Mr. McKee to be by Richard Cosway. Very fine.....$25
Farren, Miss. Folio full length. T. Lawrence, pinx. Very scarce.....$22.50
Bought by George D. Smith.

Fawcett, John, as Whitemelo. Folio, full length. By Wageman, after De Wilde. 1803. Colored portrait, and a striking one.....$10
Bought by J. O. Wright.

Foster, Lavinia (the original Polly Peachum), afterward Duchess of Bolton, mezzo. Folio, half length, in oval frame. By Faber, after Ellis. First State. Fine impression, and very rare.....$27
Bought on order.

Foster, Madame, vocalist. Scene at Vauxhall Gardens, with Miss Foote (aged twelve years) singing. Colored, inlaid, 1809.....$15
Bought on order.

She sang at Park Theatre, New York, in 1822.

Fontenelle, Miss, as Mincy in the Highland Reel. 12mo, full length, line and stipple. Engraved by Barlow. Excessively rare.....$1.
Bought on order.

This is the only known copy.

Foote, Maria. "Plucking a Goose." Colored etching. Signed on margin by G. Cruikshank. Oblong 4to. London, 1823. Rare.....$10
Bought on order.

Foote, Maria, Miss F o o t. Qd—l. I knew her well. You think no one see you. Take care."—Mezzotint portrait, folio, half length, painted and engraved by Bowles, London, 1823. Excessively rare.....$15
Bought by J. O. Wright.

Forrest, Edwin. Lithograph portrait as Damon. 4to, half length, by Pendleton; J. Warrell, pinxt., post del. Very scarce portrait.....$11.50
Bought by J. Sabin.

Forrest, Edwin. Original daguerreotype. 16mo, bust, full face. Fine.....$10
Bought on order.

Forrest, Edwin, as Spartacus, mezzo. Portrait, folio, full length, with Roman sword and shield. Painted and engraved by Page, stamped "proof." Excessively rare and a characteristic portrait.....$40
Bought by J. O. Wright.

Garrick, David, mezzo. Portrait, from the latest picture, folio, half length. By Lawrie, after Sir J. Reynolds. London: J. Stephens, 1779. Rare and fine.....$15
Bought on order.

Garrick, David, mezzo, from original picture painted at Paris. Folio, half length, in rectangle window at Paris. By McArdell, after Lattard, London; R. frame. By McArdell, after Lattard, London; R. Hayes. Fine impression. Second state of plate.....$30
Very rare.
Bought by J. Sabin.

Garrick, David. Garrick and Mrs. Clive as Jaffier and Belvidera in Venice Preserved. Oblong, folio. By McArdell, after Dollany. No margins.$21
mezzo.
Bought on order.

Garrick, David, as Richard III. Folio full length. Battle scene. W. Bromley, sculptor, Chester, 1813.....$17
Bought on order.

Garrick, David, in character of King Lear, mezzo. Oblong folio. Storm scene. R. Wilson, pinxt.; J. McArdell, fecit. 1761. Fine impression.....$35
Bought by George D. Smith.

Garrick, David. Mr. Garrick and Mrs. Pritchard in Macbeth. Oblong folio, mezzo. By Val. Green, after Dollany. A superb impression and very scarce.....$40
Bought on order.

Garrick, David, as Hamlet, mezzo. Folio, three-quarter length. By McArdell, after Watson.....$30
Bought on order.

Garrick, David. David Garrick, Esqr., mezzo. Folio, half length, seated, book in right hand. By Dixon, after Hudson, London; Robert Wilkinson, 1779. Fine portrait, scarce.....$21
Bought by J. O. Wright.

Garrick, David. David Garrick, Esqr., mezzo. Folio, full length. By Val. Green, after Gainsborough. Published by Boydell, 1769. Fine impression of a very scarce portrait.....$40
Bought on order.

Garrick, David, in the character of Macbeth. Oblong, folio. By Bannerman, after Dawes, 1769. Very rare print.....$10
Bought on order.

Goldsmith, Oliver. Shuter, Quick and Mrs. Green in character of Hardcastle, Lumpkin, and Mrs. Hardcastle in first representation of She Stoops to Conquer, mezzo. Oblong, folio. By Lowrie, after Parkinson. London, 1776. A superb impression of a rare print.....$45

Bought by W. R. Benjamin.

Grimaldi, Joseph, as clown in Mother Goose. 4to, full length colored. Very rare.....$10.50
Bought by Alfred Becker.

Grisi, Giulia, as Anna Bolena. Original water color portrait by Chalon. Signed folio, full length. A splendid portrait.....$30.50
Bought by J. O. Wright.

Gwynne, Nelson, mezzo. Portrait, folio, sitting on block. P. Lely pinxt., pinxt.; P. T. R. Pt.. 1781. A splendid impression and rare.....$125
Bought by George D. Smith.

Hallam, Mrs. India ink portrait, from an original sketch. 1793. 8vo.....$12
Bought on order.

Hamblin, Thomas S. Lithograph portrait. 4to, three-quarter length. Drawn on stone by Gimber. Published by Hamblin, No. 6 John Street. Excessively rare portrait.....$27
Bought of Gimber.

Hammond, W. Colored lithograph portrait as Sam Hammond. Folio, full length, published by Spencer, Walker. Folio, full length, published by Spencer, London, inlaid. Scarce.....$10
Bought by Mr. Ryer.

Hemyng, John, as Macbeth. Oblong, folio, scene with Witches. By Jones, after Romney. 1777. Mounted. Fine impression.....$25
Bought by W. R. Benjamin.

Hopkins, John, early American actor, as Baron Wolfenstein, in Will Goose Chase. 8vo, bust in oval. Drawn by W. Dunlap, face engraved by C. Tiebout and drapery by Fox. Very rare.....$15
Bought on order.

Hutchings, Mrs. (Miss Brett), as Cora. Drawn by Dunlap, engraved by Tiebout. 8vo, bust in oval. Very rare.....$27
Bought on order.

Jones, George (Count Jonnet). Original colored portrait as Richard III. Folio.....$10
Bought by Mr. Wendell.

Jordan, Dorothy, as the Comic Muse. Folio, full length, mask in right hand extended against a tragic mask, who peeps from behind a tree. Painted by Smith, who peeps from behind a tree. Painted by Smith, engraved by Park. London, July, 1797. A splendid impression.....$47.50
Engraver, engraved by Park. London, July, 1797. A few slight tears in margin.
Proof before second line of inscription. A fine impression, rare in any State and cheap at price quoted.
Bought by Mr. Wendell.

Jordan, Dorothy. Original India ink portrait. 4to, three-quarter length, holding mask, representing Comedy. Artist unknown.....$15
Bought by Mr. Wendell.

Jordan, Dorothy. Hibernia in a Jig. (Portrait of Mrs. Jordan dancing). Folio, colored. Drawn by Adam Buck, engraved by Roberts and Statler, London, 1801. Very rare.....$40
Bought on order.

Jordan, Dorothy. Duel between Sir Andrew and Viola (Mrs. Jordan as Viola). Oblong. In Twelfth Night. Drawn by Knight, after H. Bunbury. folio. Engraved by Knight, after H. Bunbury. folio. Engraved by Knight, after H. Bunbury. folio. Very fine. London, 1786.....$15.50
Bought on order.

Kean, Edmund. Engraved portrait. 4to, plain dress, half length, by Cousins. Proof before all letters. Inlaid. Very fine.....$14
Bought by J. O. Wright.

This is not the one used as frontispiece to Nering's "Kean," also by Cousins, which is much smaller in size.

Kean, Edmund, as Richard III. Folio, colored, finished from life by T. Cruikshank, and colored by George Cruikshank, London, March 28, 1814. Extremely rare and fine.....$60.50
Bought on order.

Kean, Edmund. Mr. Kean as Shylock. 4to. By H. Meyer, from a painting by W. H. Watts, made in March, 1814, London. Published by Barnard, May 2, 1814, inlaid. Very fine and exceedingly rare.....$30
Bought by Mr. Ryer.

Kean, Moses (Uncle of Edmund, famous mimic, etc.). Portrait. 4to, full length, in imitation of Mr. Macready's Hamlet. Original impression, inlaid. Published by Mrs. Kean, No. 3 Little Charles Street, St. James Square. Extremely rare and fine.....$35
Bought by Mr. Joseph Sabin.

Kemble, John P. Original miniature portrait as Hamlet. Painted on ivory, bust, full face, 2½ x 3½. A remarkably fine specimen.....$70
Bought on order.

Kemble, John, as Hamlet, mezzo. Portrait, large folio, full length. Engraved by Barnard, after Houston. Published Nov. 1, 1802, by Fuller. Open letter proof. Fine impression and very rare.....$35
Bought on order.

Kemble, John. Original water color portrait of Mr. Kemble, as Penruddock, by De Wilde. 8vo. A fine specimen.....$16.50
Bought by George D. Smith.

Kemble, John, as Montevote in tragedy of Julia, 8vo, full length, from "Hibernian Magazine." Excessively rare.....$15
Bought by Mr. Wendell.

Kemble, John, mezzotint portrait. Folio, three-quarter length, seated in chair. By Say, after Sir Thomas Lawrence, London, 1820. Very fine.....$25
Bought on order.

Kemble, John. Original India ink and water color drawing in character. 4to, half length. Signed "De Wilde, Oct., 1798." Very fine.....$24.50
Bought on order.

Kemble, Roger, mezzo. Portrait, folio, three-quarter length, seated in chair. Painted and engraved by C. Turner, 1802. This is extremely rare. It was a very fine impression.....$30
Bought on order.

King-Baddeley, mezzo. Mr. King and Mrs. Baddeley as Lord Ogleby and Miss Fanny Sterling. Oblong, folio. First state of plate, before inscription, scratched. J. Zoffany, pinxt.; R. Sayer, excudit; Ed. Harlom, sculpsit. 1772. Published Nov. 1, 1772, by R. Sayer, No. 53 Fleet Street. This was a splendid proof impression of this rare portrait.....$15.50
Bought by J. O. Wright.

Lafayette Theatre, New York city. Lithograph view, oblong, 4to. A. J. Davis, del. Imbert's lithography, mounted and inlaid.....$22
Bought by Mr. Terry.

This theatre was on the westerly side of Laurens Street, about one hundred feet north of Canal Street, and was first opened to the public on July 4, 1825. It was called the Lafayette Amphitheatre.

Lee, Mary Ann (famous dancer). Water color drawing by Aug. Toodteberg. Dancing "La Smolenski." Folio, inlaid.....$11
She was said to be the handsomest woman upon the stage.

Liston, John. In his most popular characters (eleven characters). Oblong, 4to, colored, London. These portraits are very scarce.....$14.25
Bought by J. Sabin.

Litchfield, Mrs., mezzo. Portrait, folio, half length. Engraved by Say, painted by Harlow, London, 1816. This was a fine portrait.....$22
Mrs. Litchfield died in 1866, after a brief career in London of nine years. She had the finest voice that was ever heard on the stage—from an actress.

Macklin and Mrs. Pope in characters of Shylock and Portia. Folio, aquatint. W. Nutter, after Boyne. Very scarce.....$14.50
Bought on order.

Macready, W. C., as Romeo. Finely colored portrait, folio, full length. De Wilde, pinxt.; Woodman, sculpt. London, 1810. Very fine.....$30
Macready made his debut on June 7, 1810, at the Birmingham Theatre in the character of Romeo. It was at this time this portrait was made.

Macready, W. C. Original daguerreotype. 16mo, bust. Very fine.....$21
Bought by M. V.

Malebran, Madame, mezzo. Portrait as Desdemona. Folio, three-quarter length, seated. Engraved by Turner. India proof before all letters. Very scarce and a remarkably fine portrait.....$30
Bought on order.

Martin, John R. (early American comedian), as Charley in The Highland Reel, with Mrs. Hodgkinson as Maggy. 12mo, scene. Martin, del. Only another copy known.....$15
Bought by Mr. Wendell.

Mathews, Charles (the elder), Protrays the Second Thirteen colored portraits, separate leaves, various characters. 4to. Published by Humphrey, London, 1820.....$16
Bought by Mr. Wendell.

Miller, Jos, as Teague in The Committee. Folio, half length. Reynolds, pinxt., 1772. A. Miller, fecit. 1773. This was a fine impression of this scarce portrait.....$40
Bought on order.

This celebrated comedian, it is said, could neither read nor write, and married only for the purpose of having his wife read his parts in plays to him.

Mountain, Sarah, mezzo. Portrait, folio, half length. Engraved by Turner, after Maggiarier, London, 1804. Very fine.....$15
Bought on order.

National Theatre, New York city. Lithographic view of J. W. Wallack, lessee. Oblong, 4to. Day and Haghe, lithographers, London. Very scarce.....$20
Bought by Mr. Terry.

Oldfield, Anne, mezzo. Portrait, folio, three-quarter length, seated, second state of plate. By Simon, after Richardson. Very scarce.....$18.50
Bought by George D. Smith.

O'Neill, Miss, mezzo. Portrait as Belvidera. Large folio, full length, proof. By Meyer, after Davis...$17
Bought on order. Fine portrait.

O'Neill, Miss. Engraved colored portrait as Belvidera. Fine.....$19
Bought on order.

O'Neill, Miss. Original water color drawing as Isabella, by J. Boaden. 8vo, vignette, half length. This was a beautiful portrait.....$76
Bought by J. O. Wright.

Park Theatre, New York city. A view of the (proposed) new theatre in New York. Oblong, 12mo. Tisdale, delin; J. Allen, sc. (1797). This is excessively rare.....$25
Bought by Mr. Wendell.

Parsons, Mrs., Mr. Parsons and Mr. Moody in the characters of Varland and Major O'Flaherty in The West Indian, mezzo. Painted by Mortimer, engraved by Dickinson. London, 1778. The finest copy of this print that I ever saw.....$16
Bought on order.

Phillips, W., mezzo. Portrait, folio, full length. By Turner, after Wright. India proof before letters. This was a fine impression.....$19
Bought on order.

Pickering, A. L. Lithograph portrait, folio, half length. Drawn on stone by Newsam. From picture by Parker. Duval's lithography, Philadelphia. A remarkably scarce portrait.....$16
Bought by Mr. Wendell.

Powell, Harriet, mezzo. Portrait, 4to, half length, in oval frame. Painted by Peters, engraved by J. R. Smith, published by Boydell, London, 1778.....$21
In Shakespeare undescribed by J. Chaloner Smith.
Bought by Mr. J. Sabin.

This actress and vocalist married Kenneth Mackenzie, who became Earl of Seaforth in 1771. She died in 1796.

Powell, Snelling. Portrait. 12mo, full length, as Sir George Airy in The Busy Body. W. Levett, pinxt.; S. Hill, sc.....$21
Bought by Mr. Wendell.

The catalogue states that no other copy is known.

Powell-Beasley, Mr. Powell and Mr. Beasley in the characters of King John and Hubert, mezzo. Portraits, oblong, folio, scene. By Val. Green, after Mortimer. This was a fine impression.....$31
Bought on order.

Power, Tyrone, mezzo. Portrait, folio, half length. Painted by Simpson, engraved by Turner, London, 1833. Inlaid.....$16.50
Bought by J. Sabin.

Pritchard, Hannah (maiden name Vaughan), mezzo. Portrait, plain dress, folio, three-quarter length, in oval. F. Hayman, pinxt.; J. McArdell, fecit, published 1762.....$25
Bought on order.

She was the rival of the great Kitty Clive. She died at Bath, England, in 1768.

Quin, James, mezzo. Portrait, folio, half length. Thomas Hudson, pinxt.; John Faber, fecit, 1744, mounted.....$25
Bought on order.

This was from the famous collection of Horace Walpole, and had a Latin inscription upon it in his handwriting.

Rae, Mr., colored mezzo. Portrait as Hamlet. Folio, half length. Painted by Pocock, engraved by C. Turner. Fine and extremely rare.....$32.50
Bought on order.

Rae was born in 1782; made his first appearance at Haymarket as Octavian in The Mountaineers, June 9, 1806; died 1820. In his early youth he was a chum of Edmund Kean's.

Shuter, Edward, mezzo. Portrait, folio, half length, in oval frame. F. Dawe, fecit. Fine.....$14
Bought on order.

Siddons, Sarah, in the character of The Grecian Daughter. 4to, half length, in oval, tinted. T. Lawrence, pinxt.; T. Trotter, sculp. Published 1793. Extremely rare.....$35
Bought by Dodd, Mead and Company.

This was painted and published by T. Lawrence (afterward Sir Thomas Lawrence) when thirteen years of age.

Siddons, Sarah, mezzo. Portrait as Zara in The Mourning Bride. Folio, half length, in oval frame. Painted by T. Lawrence, engraved by Smith, published 1783 by T. Lawrence, Bath.....$21
Bought by George D. Smith.

Exceedingly scarce, and as the catalogue justly states "a remarkable specimen of the work which Sir Thomas Lawrence put forth when only thirteen years old."

Siddons, Sarah, Mrs. Siddons and her son in the tragedy of Isabella. Large folio, full length, Mrs. Siddons. Engraved by Caldwall, after Hamilton, London, 1795. A remarkably fine impression.....$17
Bought on order.

Siddons, Sarah, Mrs. Siddons in the tragedy of The Grecian Daughter. Large folio, full length. Engraved by Caldwall, after Hamilton, London, 1791. A very fine impression.....$20
Bought on order.

Siddons, Sarah, Mrs. Siddons as Jane Shore. 4to, full length, in oval. Drawn by Miss Langford, engraved by Elder, London, 1795. A fine portrait.....$12
Bought by J. Sabin.

Scotzo, Domenico, mezzo. Portrait, rule de Donna Anna (Don Juan), folio, three-quarter length. Engraved by Gilbert. Fine.....$11
Bought on order.

Stephens, Catherine, mezzo. Portrait, folio, half length, in oval. Painted by Harlow, engraved by Say, London, 1818. Rare.....$11
Bought on order.

This celebrated vocalist was born in London in 1794; made her first appearance at Covent Garden in 1813; married, as his second wife, the fifth Earl of Essex, in 1838. He died in 1839, and the lady died in 1882.

Stuart, Richard, mezzo. Portrait. 4to, half length, seated in chair. By Cawthorne, after De Wilde. Proof before all letters. A very scarce portrait.....$20
Bought by J. O. Wright.

This great comedian (a special favorite of Charles Lamb) was born near London about 1735. In 1760 he was a singer at the Ranelagh, and in 1770 he was at the Haymarket, making his first appearance at Drury Lane in 1780. From this time to his death, in 1806, he was a favorite of the town.

Taylor, Mary. Original daguerreotype, half length, seated. Taken by Gabriel Harrison in 1844.....$22
Bought by Mr. Wendell.

A favorite actress at Mitchell's Olympic Theatre.

Tidswell, Miss. Scene from The Citizen, with portraits of Jack Bannister, Parsons, and Miss Tidswell. Oblong, folio, cut down and inlaid. Engraved by Burke, after Singleton. Very rare.....$15
Bought on order.

The only known portrait of the lady, who was the guardian of the great Edmund Kean in his youth.

Turpin, Maria (second wife of Mr. Henry Wallack). Lithograph portrait, 4to, half length, drawn on stone by Slater. Proof on India paper, London, 1824. Very scarce.....$12
Bought by Mr. Wendell.

Vestris, Eliza, mezzo. Portrait as Mrs. Page. Folio, full length. Engraved by Reynolds from original drawing by S. Lover, Bayswater, 1828.....$15
Bought on order.

Vestris, Eliza. Original water color portrait. 8vo, half length, signed F. Fry. A fine portrait.....$20
Bought on order.

Wallack, James W. Original water color as Massaroni in The Brigand. 4to, full length, by Robert Cruikshank, signed.....$50
Bought on order.

This was a splendid portrait of the actor in one of his greatest parts.

Wallack, James W., as the Earl of Leicester in the new play of Kenilworth. 8vo, full length. Engraved by Kennerly, published by Duncombe. Very scarce portrait.....$11
Bought by Mr. Ryer.

Wallis, Miss. Portrait, folio, full length. Drawn and engraved by F. Bartolozzi. 1795, with view of city of Bath, England, in background. Very rare.....$16
Supposed to be the only portrait both drawn and engraved by this artist.
Bought by J. O. Wright.

Westray, Miss. Original miniature portrait on ivory, 12mo, oval.....$55
Bought by Mr. Wendell.

The lady was Mrs. Villiers and Mrs. Twaits. She played at Park Theatre, New York, in 1801. It is the only known portrait.

Wilkinson, Tate, mezzo. Portrait, small folio, three-quarter length, seated, on India paper. Published by Rees Davies, London, 1820. A scarce portrait.....$20
Bought on order.

Wodington, Margaret, mezzo. Portrait, folio, half length, Eccard, pinxt.; J. Faber, fecit, 1745. London. Second state of plate. A fine impression and very rare.....$42.50
Bought on order.

Wodington, Margaret, as Mrs. Ford in The Merry Wives. Folio, cut down, mounted. Hayley, pinxt.; J. Faber, fecit. 1751. Very scarce.....$17
Bought on order.

Wodington, Margaret, as Phebe. Folio, half length. P. Van Bleeck, pinxt., 1747; P. V. B., sculp., 1747. (Margins cut off and creased slightly).....$55
Bought by George D. Smith.
This is exceedingly scarce.

Wood, Mary Ann (Miss Paton, afterward Lady Lenox). Colored lithograph portrait in La Sonnambula, folio. A. Newsam, del.; Lehman and Duval, lithographers, from painting by Neagle, inlaid, Philadelphia, 1838. Very scarce portrait.....$21.50
Bought by J. Sabin.

Wood, Mary Ann, Miss Paton as Susanna in The Marriage of Figaro. Portrait, folio, full length, colored. Drawn and engraved by Stewart, inlaid, London, Colnaghi and Company. Very fine and very rare portrait.....$30
Bought by J. O. Wright.

Woodward, Henry, mezzo. Portrait as Petruchio. Folio, three-quarter length, standing. Painted by R. Vandergucht, engraved by J. R. Smith "Mr. Woodward in Petruchio," published 1774 by J. R. Smith. A very fine impression.....$50
Bought by George D. Smith.
Scratched proof before inscription, second state of the plate and not described by Mr. J. Chaloner Smith.

Yates, Anna Maria, mezzo. Portrait, folio, half length, in oval. F. Kellany, pinxt.; Richard Houston, fecit.; R. Sayer, excudit. Printed for R. Sayer, 1773.....$25
Bought on order.
This was a splendid print.

Young, Charles Mayne. Original water color portrait as Hamlet. 8vo, half length. By H. Harding, 1816, signed.....$20
Bought by Mr. Wendell.
A remarkably fine portrait.

ALFRED BECKER.

MUSIC NOTES.

Mary Ashley Bell, a Virginia society girl, will make her debut on the professional concert stage at Richmond, Va., on March 14.

Signora Adele Borghi, the Italian baritone, who arrived last week on the *Hohenzollern*, will make his American debut in Mendelssohn Hall this afternoon. Mr. Greene will tour this country until the end of May.

Charles Dark, a fourteen-year-old pianist, gave a recital at Mendelssohn Hall on March 5, with the assistance of Mrs. Sherman Stanley and William H. Lee.

A new one-act operetta, entitled Snow Bound, by J. R. F. Lincoln, was presented at the Empire Theatre, Albany, N. Y., on Friday evening by the following cast: Eugene Cowles, Edmund Stanley, Signorina Ciaperelli, and Genevieve Finley. The production was under the management of A. A. McCormick.

The fourth and last operatic and dramatic morning at the Waldorf-Astoria Friday was well attended. Margaret McAlpin and Signor Paoli were heard in a duet from La Boheme. Madame McAlpin then sang two solos very pleasingly. Signor Paoli was in good voice and sang "Recit de Chenier," "André Chenier," and "Pensée d'Octobre" with fine dramatic effect. Sophie Traubmann gave a group of German songs. She has a voice of sweet quality and was warmly received. Madame Mantelli, whose beauty, grace and rich, sympathetic voice always attract, sang four numbers very delightfully. The morning closed with the Mexican love dance by the Bodwells.

Harold Bauer, the pianist, recently received from the Government of Spain the decoration of a knight of the Order of Isabelle the Catholic.

The twenty-fifth anniversary of Nahan Franko's connection with the Metropolitan Opera House orchestra, of which he is now conductor, was celebrated at the last Sunday night concert, when he was presented by friends and fellow artists with an inscribed silver tray, commemorative of the event. The soloists on this occasion were Fritzie Scheff, Madame Sophie Traubmann, Madame Schumann-Heink, and Mr. Gilbert.

COMPANIES CLOSING.

Aunt Jerusha, W. S. Campbell manager, at Fairfield, Iowa, March 17.

R. D. MacLean, who, in conjunction with his wife, Odette Tyler, has been playing in Shakespearean repertoire, has closed on account of illness.

Daniel E. Bandmann's company, in Little Rock, Ark.

Up York State, on March 22.

Removal

EARLY IN APRIL

The Dramatic Mirror

WILL REMOVE TO ITS NEW OFFICES,

No. 121 WEST 42d STREET.

OBITUARY.

Joseph Tamaro, once a famous operatic singer and in recent years a singing master and composer of high standing among musicians, died of Bright's disease at his home in Brooklyn on March 3. Tamaro was born in Barcelona, Spain, in 1834, and in his boyhood he studied music there. In the midst of his studies he was drafted into the army. This was a grievous hardship to him, and he deserted, going to Milan, where he entered the Conservatory. He made his debut in opera in Rome in 1852, singing the role of Elvino in La Sonnambula. Later he made a great success at Naples, and Queen Isabella, hearing of his triumph, invited him to sing at the Spanish court. After he had sung there the Queen not only pardoned his desertion from the army but bestowed upon him the title of Imperial Court Singer. His good fortune continued. He was made honorary member of the Philharmonic Society of Florence and of the Saint Cecilia Society of Rome. His operatic career, which was full of honor, ended in America in 1876, and as a vocal teacher he opened a studio in this city. Later he moved to Brooklyn and there continued to teach up to a few weeks before his death. He is survived by a widow.

Blanche Ward, a popular and well-known member of the profession, died on Monday morning, Feb. 17, at her late residence, 149 East 121st Street, where she resided with her mother, sister and a brother, William H. Ward, who is a member of the New York Police Department. Miss Ward was a talented young actress, and was a member of Lillian Russell's and Frank Daniels' opera companies, and also played with Marie Dressler in Courted Into Court. She had been a member of the Tuxedo company, Henderson's Sinbad company, and Charles Frohman's Little Miss Nobody company. Her last engagement was with Edwin Knowles' Fifth Avenue Theatre company in the Three Little Lambs. Miss Ward was a beautiful young woman, twenty-three years old, and had a host of friends in the profession, who will mourn her loss. She was preparing for vaudeville when stricken with hasty consumption, and spent the past Summer and Autumn at Liberty, N. Y., in hope of recovering her health. The interment was in the family plot at Woodlawn, Elmira, N. Y., her birthplace, on Feb. 22.

Captain W. W. Putnam, proprietor of Putnam's Theatre, Richmond, Va., died in that city on March 3, of pneumonia. Captain Putnam was sixty-eight years of age, and had been a prominent citizen of Richmond for thirty-five years. In the reconstruction days he was the chief of the city police, but after that, for more than a quarter of a century, he was engaged in theatrical enterprises. At different times he was the proprietor of four theatres in Richmond. He was widely known in the profession, and many players now successful made their first appearances under his management. His daughter, now dead, was the wife of John W. Ransone. The Putnam Theatre will hereafter be conducted by Fred Putnam, Captain Putnam's son.

James P. Davis, a once famous clown, died at Ypsilanti, Mich., on Feb. 17, of Bright's disease. He was seventy-two years of age, and had been long retired from professional work. He began his public career with Lent's New York Circus in 1851. During his many years in the ring he accumulated a considerable fortune. After his retirement he lost the better part of his forty by investing in race horses. But he was full of humor, and was locally famous as a wag to the end of his days. A widow and two sons survive him.

Forrest P. Russell, a member of the A Runaway Girl company, died at Kalamazoo, Mich., on Feb. 28, from injuries sustained in a railway accident a week before. Mr. Russell was thirty-four years old and had been a member of the profession for sixteen years. He was a man of remarkable physique, being six feet two inches in height and of splendid muscular development. Last season he played Uron in Quo Vadis. He leaves a widow, who is known to the stage as Margaret Hatch. She has arranged to take the remains to Lewisburg, Pa., for burial.

Antonio Farini, once a noted grand opera baritone, died in New Orleans on March 3 of blood poisoning. In 1877 he appeared here as principal baritone with Adelina Patti. Afterward he became a vocal teacher. Among his pupils were Emma Abbott, Minnie Hauck and other singers who became famous.

Annie Morton, an actress at one time well known, died at Fordham Hospital on March 3 from burns received in an accident a few days before at her home in this city. She was forty-one years old. Her husband, Harry K. Morton, and her son, James K. Morton, are playing in vaudeville, being known as Morton and Morton.

Millie Maretti, one of the Maretti Sisters, once famous as gymnasts, died in the Charity Hospital in New Orleans on March 2. At various times the Maretti Sisters traveled with all of the important circus organizations in America.

Hazel Gladys Adams, daughter of Mr. and Mrs. H. F. Adams, died at the family home in Chicago on March 6, aged eighteen years.

BORN.

LYMAN.—At Auburndale, Mass., March 9, a daughter, to Frank and Madeline Lee Lyman.

DIED.

ADAMS.—Hazel Gladys Adams, in Chicago, on March 6, aged 18 years.

FARINI.—Antonio Farini, in New Orleans, on March 3, of blood poisoning.

MARETTI.—Millie Maretti, in New Orleans, on March 2.

MORTON.—Mrs. Anna Morton, at Fordham, N. Y., on March 3, as the result of an accident, aged 41 years.

PUTNAM.—W. W. Putnam, at Richmond, Va., on March 3, of pneumonia, aged 68 years.

SAUERS.—Mrs. Minnie Sauers (Minnie Claire), in Detroit, Mich., on Feb. 23, aged 34 years.

TAMARO.—Joseph Tamaro, in Brooklyn, on March 3, of Bright's disease, aged 68 years.

WEBSTER.—Jennette Webster, at Jamaica Plains, Mass., on Feb. 2.

Charles Plunkett, at Liberty, characters. 44-drum Minnie.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Eugen Sandow is retained to introduce new feats of strength. The Three Dunponds, George Felix and Lydia Barry, Genaro and Bailey, the De Courcey Brothers, Gardner and Vincent, Burrows and Travis, John Healy, Mason and Francis, Campbell and Fletcher, Fred Ross, John E. Harty, and the biograph are the other attractions.

Tony Pastor's.

A novelty is offered by Mattie Keene and company in Her First Divorce Case, written by Ella Wheeler Wilcox. The rest of the bill including the Four Reisners, Fiske and McDonough, Brockway's Trampettes, Harris and Walters in The Lamplighter Imposter, Lawrence and Harrington, Julian Rose, the Goelmans, Barr and Evans, Mr. and Mrs. De Forest, Coogan and Mason, Courtney and Dunn, Fred Dunworth, Frances Wood, and the vitagraph.

Proctor's Fifty-eighth Street.

At the White Horse Tavern is presented by members of the Proctor Stock company, with Adelaide Keim as leading lady. Clay M. Green's travesty, Four Times Pulled, serves as the curtain-raiser. George Thatcher heads the vaudeville delegation, and Le Mar and Gabriel have a new act, while the Three Tyroleans and the kalatechnoscope are also billed.

Proctor's 125th Street.

Grant Stewart's comedy, Mistaken Will Happen, is the offering of a line-up of the Proctor Stock company. Charles Eberman and Mabel Montgomery head the list-makers. A Duel by Proxy is the curtain-raiser, with Henrietta Lee and J. Lester Wallack in the leading roles. The Beaux and Belles Quartette are the vaudeville feature. John Kernell presents his monologue, and Billy Link and the kalatechnoscope complete the card.

Proctor's Twenty-third Street.

Clay M. Greene's latest travesty, The Little Minister and His Maid, is the feature for a delineation of the Proctor Stock company, who also present A Day at Bay as a curtain-raiser. Jim Gibney and his company other Pat and the Genie, the Four Lukens Brothers are retained for a second week, the Three Brothers, Carroll Johnson, Charley Case, Mason Lynne, St. Elmo, Bohemian and Clegg, Richards, and the kalatechnoscope likewise being seen.

Proctor's Fifth Avenue.

The Royal Box is the offering of a deputation of the Proctor Stock company. A Fair of Lunatics is the curtain-raiser, and in the vaudeville list are Quinn and Herbert, Holmes and Videon, Clarice Vance, the Musical Reeves, Frank Bowman, Batcheller, Lee Harwood, and the kalatechnoscope.

New York Winter Garden.

A new burlesque, The Belle of Broadway, by William H. Post, at first scheduled for production last evening, is now announced for Thursday, occupying the roof. The cast will include Thomas Q. Seabrooke, Alexander Clark, Charles Conroy, Ed. Reynolds, Donald Bolton, Stuart Smith, Charles Prince, W. Pringle, George Wessels, Lew Abrams, Charlie Smith, Mabelle Kelly, Arthur Miller, Amelia Summerville, Maude Williams, Toby Claude, Lillie Collins, Rosie Rooney, Agnes Wayburn, Ethel Hamilton, Lillian Rook, Isabel Whitlock, Ivy Moore, Genevieve Whitlock, and Cora Thompson. Vaudeville will precede the burlesque.

Weber and Fields'.

On Thursday evening a new travesty on Du Barry will be presented, in addition to Hotty Totty and The Girl and the Judge, which will be somewhat abbreviated to let in the new number. Fay Templeton will impersonate Mrs. Langtry Garden, and other principal roles will be allotted to Joseph E. Weber, Lew M. Fields, Sam Bernard, Nella Walker, John T. Kelly, and Lew Hawkins.

New York.

The Hall of Fame is still the attraction at this house, where it will continue indefinitely. Marie Dressler, Dan McAvoy, Lydia Harrison, Amelia Summerville, Mabelle Gilman, Junie McCree, Ada Lewis, Frank Deane, and Jules Hadler have made individual hits.

Hurtig and Seamon's.

The Fleming Trouve, the Colleris midgets, Polk and Kollins, Hunter and Davis (who make their vaudeville appearance), Pete Baker, Rogers, Hayes and Roberts, the Troubadour Four, Jones and Walton, and Hilyard and Emerie make up the week's bill.

THE BURLESQUE HOUSES.

Dewey.—Rice and Barton's Big Gaiety company are in town again for a week with Charles Barton, George W. Rice, J. E. Mullen, Idylia Vyner, and Bothof and Gordon.

Miner's Bowery.—Miner's Merry Makers is the name of the combination billed this week.

London.—The Blue Bloods make their first local appearance, with Dave Nowlin, Gladys Van, Lillie Engstrom and others.

Olympic.—Sam T. Jack's Own company, headed by Mabel Hazelton, are sojourning in Harlem this week.

LAST WEEK'S BILLS.

Tony Pastor's.—The top-liner was the entertaining Lew Sully, who made even a bigger hit than upon his previous appearance at this same house. A feat that surely would be next to impossible for any one but Mr. Sully himself. His inimitable chatter and his delirious ditties kept the audience in quizzical merriment, and, if they had had their way, he would have been entertaining them yet. Mr. Sully's bump of humor is more sensitive than that of almost any other entertainer. It seems to enable him to say more and to continue the audience even when he speaks of all. Therefore he has no reason for fearing that he will bore, and he can be even boisterous, and in one minute a real funny story is quicker and stronger than one would fancy to be possible. Julie Ring, prettier, if possible, than aforetime, returned from her long stay in England and gladdened every heart by her dainty songs and happily selected songs. Sweetly pretty she is, and with an air of daintiness and gentleness that goes further than talent, and she has the talent, too. No wonder she made over so much of a great big success in Merrie England and that they want her there whenever they can have her for the famous pantomimes. Roberts, Hayes and Roberts came back in their amusing bit of abject nonsense. The infant, which served to send the Pastorians into transports of laughter and to show that the trio are very clever in several lines. It is a quaint act that can hardly fail to score anywhere. Edwin Latell contributed his musical phenomena and his quiet comedy business, along with his usual trouble about his hat. Some of his jokes were new and all went joyously enough. Dan and Dolly Mann reappeared successfully in their excellent sketch, Mandy Hawking, which elicited cordial demonstrations of appreciation, as it always does. They are both capital players and gifted with an uncommon knack of depicting rural types. Raymond and Caverly retained their fine Dutch comedy act, modeled upon that of the Rogers Brothers, and were loudly applauded. Little and Pritchow acted agreeably and sang finely in their turn. A Mixed Affair. Albertus and Millar showed clever club juggling and equally clever corset playing. The other numbers were offered by Kennedy and Jason, Clayton and De Shon, Miles and Nitram, Downie and Shurtz, Rieton and the vitagraph. Big houses.

Keith's Union Square.—Eugen Sandow hung over for a second week in his extraordinary feats of strength and his equally bewildering display of the elements of catching cold. Sandow's display of his muscular development are really as nothing compared with his exhibitions of how to be much undressed without taking pneumonia or something of the sort. Perhaps the most interesting, and certainly the most instructive, feature of his specialty is the establishment of a wondrous difference in theatric etiquette as applied to the sexes. Sandow appears upon the stage and is applauded for an exhibition that if attempted by any woman would be promptly suppressed. Even lithographs of a woman in certain of the Sandow poses no doubt would be immediately prohibited in most places. Then, forsooth, we detect the absolute supremacy of the male sex. Sandow's act is pretty strong, not only from a point of muscular contraction. The first part of it was worked up nicely as well, and the rest had the home about Buckingham Palace arena. It was a bad week for playing cards at Keith's. Sandow, you know, has not less than 150 cards in train without much trouble, and he uses up first 50 and then 104 before tackling them. And then Shirley James Howard Thurston, just returned from leading over so many European crowned heads, and he threw away whole packs of cards with utter prodigality. His skill in palming and manipulation is altogether peerless, and his hit was complete. Now he varies the game by a few ordinary conjuring tricks that perceptibly weaken the finish of his act, but even these, depressing as they are, couldn't overcome the impression made by his straight work with the cards. The last cycle act ever shown here was offered by the Kaufmann Troupe, eight in number, whose amazing riding fairly electrified the Keithites. Beginning with a gavotte dressed act, individual riders introduced bewildering single stunts, one young woman and one young man besting absolutely any exhibitions of bicycle trick cycling that we have seen. It is to be regretted that they were not retained for another week, for their work is of the sort to draw crowds when talked about. Tom and Hattie Keyes revived One Touch of Nature with its old-time success. Hall and Staley recorded their usual hit in The Twentieth Century Bungalow, which somehow doesn't seem as amusing to once it did. Pete Baker rested his big Dutch comedy and impersonations in good company. Cushing and Bacon scored inexpressibly with their Irish low comedy, in which the repeated threatening attitudes of one of them fairly overwhelmed the people. Other numbers were Ahearn and Cole, Rossetta and Bailey, Fields and Wheeling, Le Nora and St. Clair, Harry Brown, Leah Russell, Latina, the stereoptikon, and the biograph. Big business.

Proctor's Twenty-third Street.—The Stylegalls dazzled again upon this devoted metropolis and puzzled the good folk with their apparently inexplicable feats of thought transference, or telepathy, or whatever you care to call it. The act is an uncommonly clever one and was worked as effectively as when it had every one guessing last Summer up at the Paradise Garden. The Four Collins presented a set of extraordinary dances that made an instant hit. Their work is exceedingly good and in many respects startlingly unique. Almost directly in line with the set shown here before by the Mahoney-Gardner Troupe, the Collins' work fairly improves in many ways upon this other specialty. Their swings and jumpings are altogether successful, and the sprightliness, vim and dash with which they work is as amazing as it is admirable. The Four Lukens returned to the city in their unequaled act on the high horizontal bars, electrifying their audiences at every appearance. This turn is beyond question the greatest of its kind ever put forward, and it is beautifully worked. Willie F. Sweetman waited down work to suit all his inimitable monologue and to entertain the patrons with his accustomed admirable inability to say what he wants to say. There is no funnier man on the stage than this same Mr. Sweetman, and his business with his white gloves is not the least comparable of his accomplishments. The Seven Reed Birds dealt out Dave Reed, Jr.'s lively farce, Look Out for Johnson, with its vaudeville contrast, winning many laughs and hearty applause. They introduced some new songs, too, that promised to bid fairly for popularity. Collins and North conversed entertainingly, Lee Kennedy sang pleasantly, the Musical Reeves offered agreeable instrumental diversions, Miss Collins sang nicely, and Holmes and Holloway had a good blackface sketch. Eddie De Voy put in some rather clever hustle dancing, but hurt his act by a strange, sloppy-looking make-up. Arthur Wallis, Lotta Woodruff, and George E. Gruber donated a more or less weird playlet which, if it had any especial claim to recognition, failed to present the same. The sketch was felicitously entitled A Bad Twenty Minutes, a supposition that must have been confirmed by those who had seen a rehearsal. The kalatechnoscope did the rest. Large attendances.

Proctor's Fifth Avenue.—The dramatic portion of the bill was furnished by a section of the Proctor Stock company in Mistaken Will Happen and Melville Baker's one-act play, A Duel by Proxy. Mistaken Will Happen was presented in practically the same manner that characterized its New York production at the Fifty-eighth Street house a week earlier. Charles P. Eberman, William H. Gould, George Parsons, Charles Fisher, A. Lee Gaden, Mabel Montgomery, Florence Lesile, Beatrice Lee Lesiie, and Pearl Boynton appeared in the cast and succeeded in giving a creditable performance. Miss Montgomery bore the main burden of the play to capable fashion. A Duel by Proxy, with the cast of J. Lester Wallack, Henrietta Lee, and F. W. Hume, was the little comedy in the boundary line between the two large Proctor houses, and the quartet is added to 125th. The plot tells of a man still a woman engaging in a duel to avenge a fancied grievance, and calling the seconds by engaging in matrimony instead. The action is growing to the duel, which is interrupted by a sudden thunder storm, causing the combatants to seek shelter together under a large tree, where the man takes advantage of his fair opponent's fear of the weather and proposes. The comedy was acceptably staged and acted except for the fact that Mr. Wallack marred his portrayal of the lover by most apparent self-consciousness. Edward M. Favor and Edith Sinclair, in their new skit, Cupid's Angel, were the vaudeville headliners. The antics of Mr. Favor were much to favor, combined with his singing of a topical song, that was encored until his stock of verses was out. They dealt with Miss Sinclair also moved the audience to expressions of hearty approval and ardent gratitude. Manuel Lopez, the violinist, through an excellent selection of compositions and his admirable rendering of each, as well as by a novel and attractive setting for his act, achieved a genuine success and was only allowed to retire after numerous encores. Charley Case delivered his usual conglomeration of humorous anecdotes relating to his father and others, and Elizabeth Knight, who styles herself the "Annie Laurie Girl, very appropriately, pleased with her singing of "Annie Laurie" and other ballads. Daniel V. Harrington in his ventriloquial act, Willard H. Hood with his musical specialty, and the irrepressible kalatechnoscope, that had its usual quota of new and old views, completed the programme. Business large.

Proctor's 125th Street.—Section A of the Proctor Stock company revived Lend Me Your Wife, which Roland Reed used to exploit, and they made it go very well indeed. In the cast were Harry Bickerdike, Charles H. Shay, Walter E. Seymour, Duncan Harris, George Friend, Julian Reed, Adelaide Keim, Adaline Baketa, and Ada Lovick. The comedy was preceded by A Woman's Won't, in which appeared Richard Vivian, Adaline Baketa, Frank M. Hendrick, George Friend, Mathilde Deshon, and Suzette Jackson. The vaudeville end was topped by the Tai-Loki Japs, who corraled a big slice of the autumn with their seemingly impossible exhibition of Oriental magic. Valentine and Carmody and the glad kalatechnoscope rounded out the menu. Good business.

Proctor's Fifty-Eighth Street.—A Midnight Bell was satisfactorily put on by a section of the Proctor Stock company that consisted of Ned Howard Fowler, Sol Aiken, Richard Lyle, Ashley Miller, Frank Andrews, Ralph Dean, Hunter Gard, T. C. Valentine, Robert J. Wardo, Edna Archer-Crawford, Helen Balmer, Hilda Vernon, Frances Lynn, Blanche Le Roy, and Clara Heatherway. A Pair of Lunatics was cleverly interpreted by Ashley Miller and Ethel Browning. Hassan and Vidocq entertained uproariously. Rose Nayson put her trained birds through their tricks. The birds were ably assisted by Clyde Phillips, at least that is what the festive programme had the gentle reader to believe. The kalatechnoscope was a cheery interpolation. Good business.

Hurtig and Seamon's.—The Empire Show hooked in and drew crowded houses, of course. Headed by James J. Corbett in his fetching monologue, the list included Hills and Silvieny, Hickey and Nelson, Sparrow, Ryan and Richfield, Drake and Harris, the Sandor Trio, and Kelly and Kent. Hills and Silvieny, as might have been expected, had their troubles to do their daring cycling on the tiny stage, but they got through the week without loss of life, and everybody else joined them in scoring tremendously with the Harlemites.

Weber and Fields'.—Again it was the same cheerful case of packed houses and the same noble example of inimitable performances. The light-hearted manager-comedians and their wonderful talented competriots kept on dealing out an entertainment the like of which may not be found anywhere else on this earth, and their two burlesques, Hotty Totty and The Girl and the Judge, were signally improved, as usual, with each day's work.

New York.—The Hall of Fame, with its incidental travesties, was continued by the big stock burlesque company, and it drew the customary crowds. New evolutions and meanderings are constantly being introduced for the improvement of the piece and the edification of the patrons, and all these conspire to attract a host of people. No succeeding production has been named as yet, for it seems that the current one will last far into the warm season.

The Burlesque Houses.

Dewey.—Ed F. Rush's Victoria Burlesquers and the English Pony Ballet did good business last week. Some really pretty girls and really bad comedians opened with a plethora sensationality called The Gay Deceivers. The opening ollio was composed of Apple Bohler, impersonating unannounced, and the programme as "the French thermometer." Miss Bohler scored nevertheless. Reid and Gilbert, Hartley and Stuart, the Harpers, the Foxy Ballet, Jordan and Moore, Rose Carl and Sam, and Talbot and Bayliss also did excellent work. Slumming in Chinatown, the closing burlesque, was up to the average.

Miner's Bowery.—Sam Scribner's Gay Morning Glories bloomed exuberantly to the edification of large consignments of Hunt Hilary interested in this particular brand of botanical research.

London.—The Imperial Burlesquers entertained big audiences all the week.

Gotham.—Harry Morris' Twentieth Century Maids got in a profitable week on the banks of the Harlem far away.

BALEFUL INFLUENCE OF COON SONGS.

Not long ago Clarice Vance purchased a very fine bull pup, had his name, "Terry W.," engraved on his collar, and shipped him out to her farm on Long Island, where he has been taught to make himself generally useful. His duties have consisted chiefly in keeping stray dogs and chickens off the place. Last week Miss Vance, being ill, took a trip home, and the day after her arrival was much surprised to receive a visit from a crowd of very indignant neighbors, who insisted upon searching the "coon" shooter's chicken house. They made it very plain to her that for some time past they had noticed, when any of their chickens disappeared in the direction of Miss Vance's cabin, that they had disappeared. Miss Vance explained that she merely sang "coon" songs and did not follow their teachings, at which a thorough search was suggested in proving herself guiltless. A day or so later she was astonished by hearing sounds of a terrible combat accompanied by yowling and hair-raising shrieks proceeding from under the porch. Investigation showed an illustration of "Who Threw dem Chicken Feathers 'Round My Door?" with "Terry" in the leading role. Needless to say, "Terry" takes his exercise at the end of a chain now.

A DAINTY BIJOU.

T. W. Robert and Emma Bell present a tuneful little Japanese operetta, which is staged in an elaborate manner and gives these two well-known singers an excellent opportunity to display their ability.—Detroit Free Press, Feb. 24, 1902.

T. W. Robert and Emma Bell appear in their tiny Japanese operetta, a dainty little bijou of exquisite setting.—Detroit News, Feb. 24, 1902.

THE GEORGIA COON SHOOTER.

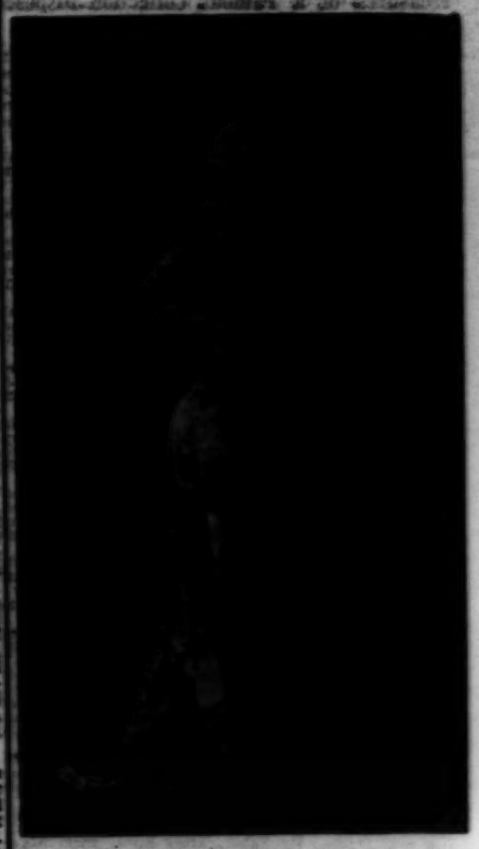

Photo by Almer Chickering, Boston, Mass.

Artie Hall, in a passive and stately moment, is depicted photographically above for the edification of curious admirers who have not had the pleasure of seeing her in this particular kind of a moment. The Georgia coon shooter is not commonly observed in tranquil pose. Miss Hall has devoted herself, as most everybody knows, to black-face work from the time that she was a very small child. Indeed, she is wont to say confidentially that she was born in Cork—in Georgia.

TWO KINDS OF FIRES.

There was a little fire down at Weber and Fields' during the matinee on March 4. An usher extinguished the blaze before more than a few persons knew of it. Speaking of fires, Weber and Fields are said to have "fired" from their theatre last week the "Ten o'Clock Club," a coterie of dramatic reporters who were fain to assemble there in the ether each night on the stroke of ten and to exchange the news of the theatres, thereby saving each other from the awful possibility that any one should have a "scoop." The "club" was held its sessions at Keeler and Bial's, later at the Herald Square, then at the Casino, and latterly at Weber and Fields'. Now they get together, it is said, at Wallack's. The supply of available meeting places is not inexhaustible, and the prospect that some day none may be found is dreadful to contemplate.

INTERESTING LEGAL DECISION.

Justice McCarthy and a jury in the City Court last week rendered a decision in favor of Thorne and Carleton in their suit for $1,000.32 against F. F. Proctor. The plaintiffs had been discharged by J. Austin Fynan, general manager for Mr. Proctor, on Jan. 15, when it was alleged that they had refused to comply with house rules. They claimed that their discharge was unlawful and that proper dressing-rooms had not been assigned to them. The decision appears to sanction a performer's legal right to demand a dressing-room in keeping with his or her professional standing.

VAUDEVILLE JOTTINGS.

Frank Custance has signed contracts for the Hopkins circuit. His songs, "Oh, Mr. Green," and "Baby, You're the Only One," have met with popular favor.

John G. McDowell will close with the Murray and Mackey Co. on March 15 at Elmira, N. Y. He opens on the Keith and Castle circuit on May 19 at the Olympic, Chicago.

Cora Beckwith, the champion lady swimmer, who was one of the features on the Midway at the Pan-American, will begin her Summer tour in aquarium exhibitions about May 1. Since the close of the exposition Miss Beckwith has been visiting in Chicago, and she will have a large connection at the St. Louis Fair in 1903.

Mr. and Mrs. William Rahyns played their fourth successful week at Young's Pier, Atlantic City, N. J., March 3-8, appearing in Straight Tip Jim and The Counsel for the Defense.

Burke, Muller and Teller have had to cancel several dates owning to Dan Burke's illness. Mr. Burke has now fully recovered and the trio opened last week at the Grand, Philadelphia. They are booked to Oct. 4.

The new comedy act of Will H. Armstrong and Madeleine Reilly will soon be seen in New York.

McKissick and the Alabama Wedding Minstrels will remain in Canada until May 1, then playing the Pacific Coast.

Bruce and Nice played last week at the Atlantic Garden, Lockport, N. Y., and are now at Buffalo, N. Y., with next week at Niagara Falls. They will play dates for the rest of the season. Harry Bruce is remodeling and booking the Nice Repertoire co. for next season.

Harry French is leaving through France and Germany with his own co. and making a sensation everywhere. He will return to this country in the Summer.

Linda H. Wilson is at Shea's, Toronto, this week. She made a hit at Shea's, Buffalo, last week.

Claudius and Corbin will soon rejoin Primrose and Dockstader's Minstrels.

Estelle Wordette and co. opened on the Sullivan circuit last week in Louisville in her clever sketch, A Honeymoon in the Catskills.

Rhoda, the tax dancer, was threatened with serious prostration from overwork and her manager, Sidney Grant, had to cancel all her time from Feb. 17 to April 7, when she will return to the Keith circuit. She and her mother arrived in Atlantic City on Feb. 18, and will remain there until April 6. She is rapidly recovering.

Frey and Fields' new act by Frank Kennedy has earned a hit. They are booked to Juno.

Dooley and Kent have made a hit singing "I'll Be With You When the Roses Bloom Again."

Walter Stetson in A Village Tenantry has dotted engagements over the New England circuit, Proctor's, and on the Proctor circuit. His engagement in Montreal was most successful. Mr. Stetson is now assisted by Mildred Wentworth.

Fred Clarence and his Princess Pets had a prominent place on the bill at the Wonderland, Detroit, week of Feb. 24, in view of previous successful engagements at Shea's, Buffalo and Temple.

Kilpatrick, the juggling drum major, joined J. C. Lewis' 31 Flunkard on March 6.

The Rosner Lind co. opened another successful hit in Rochester last week. Mr. Lloyd Carpenter, Evelyn Blaney and The Finnigans, and Hayes Gilbert's dancing receiving many encores.

Little Elsie Janis, the clever child imitator, who has been one of the Empire Show's leading features, will, at the close of the co.'s season, play return dates at the principal vaudeville houses.

Mr. F. Bernard's act is meeting with pronounced success with the Lafayette Show. His time is all filled until November.

The Rahway Variety Actors' Union was organized in this city on March 3, with headquarters at 39 Delaney Street.

Shelcross and Dorr hit at the Park Palace Rooms has been so pronounced that their engagement has been extended indefinitely. They have booked much

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

KOLB AND DILL

Now playing Weber and Fields' roles in the original Fiddle Dee Dee.

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TIME FILLED. Will be produced at the Tivoli, London, June 30.

Opening Orpheum Circuit, March 17—New Orleans.

WILL PAUL

Halliday AND Quinn

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THE FUNNY MR. DOOLEY

"This Protected."

Principal Comedians in Gus Hill's real show.

HAPPY HOOLIGAN.

"And there's no ruts on it, either." Metropolis Theatre, N. Y., this week.

EDDIE GIRARD and JESSIE GARDNER

Just finished the Orpheum Circuit. Bigger hit than ever. Opening Feb. 24, Olympic, Chicago; March 3, Haymarket; March 10, St. Louis; March 17, Chicago Opera House. EDDIE GIRARD, per route.

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"MIMICAL COMEDIAN."

Which means a mimic and comedian. Somewhat different. The lady with the pug dog.

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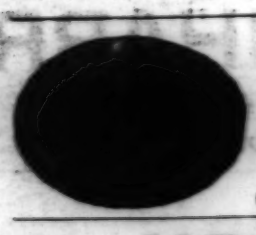

THE MAGNETIC

SISTERS HAWTHORNE

Sail for England May 1, 1902. Another new song by Leslie Stuart, author of Florodora, in preparation.

Whitney Warner Publishing Co.'s FIGHT FOR THE GIRL YOU LOVE CREOLE BELLES.

Magnificent New Scenery; Startling New Costumes. The daintiest and most beautiful act in Vaudeville.

MR. and MRS.

JIMMIE BARRY

"SKINFLINT"?

AL. SHEAN AND WARREN CHAS. L.

ORIGINAL TRAVESTIES.

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In Will M. Cressy's Rollicking Laugh Producer,

THE NEW COACHMAN.

TIME ALL FILLED First open week, May 19

THE BOY COMIC

JAMES J.

MORTON

The best Monologue, bar none, that ever appeared in Detroit.—*Detroit News.*

They sneer when others get ahead
And say 'twas luck that placed them there,
Or hint at things that are not said
Concerning foul ways and unfair;
They see no merit high or rare
Save in the things they do and say,
Their breath pollutes God's gracious air—
Why did He make them, any way?

By Jingo—That's Right—True, too.

Claude Thardo

SIDE WHEELER

PARK THEATRE, BROOKLYN.

Claude Thardo, who is always a favorite at the Park, came with his usual success.—*Brooklyn Standard-Union.*

Claude Thardo made a big hit with his new coon songs.—"I Just Can't Help from Lovin' Dat Man."—*Brooklyn Citizen.*

Claude Thardo, in illustrated songs and Claude Thardo in repertoire, during intermissions, were happily received. What may Spencer in illustrated songs and Claude Thardo in repertoire, during intermissions, were happily received and were forced to respond to numerous curtain calls.—*Brooklyn Times.*

Claude Thardo was also heard in the latest coon songs and he made a great hit.—*Brooklyn Eagle.*

40 Weeks as a Stock Singer.

The Talk of Boston Last Week, the Big Hit of

POWERS BROS.

as ALPHONSE and GASTON.

In their Original Comedy Cycle Act at the Howard.

March 17-24-31 Open. Address 15 Trask St., Providence R. I.

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DOLLIE In Vaudeville. HARRY

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MR. AND MRS. GENE

HUGHES

England's Favorite American Sketch Artists. A Leading Feature of the London Music Halls

Address 39 Leicester Square, London, W. C.

WILL M. CRESSY and BLANCHE DAYNE

A TRAMP called at our farm the other day and wanted something to eat. Said his name was NAT WILLS. We didn't have anything to eat, so wrote him a MONOLOGUE, with which he will tramp next season.

Am going into a new business; Have formed a partnership with Max Faetkenheuer to write "Comic Opry." Regards to De Koven and Smith. This is going to be a GOOD "Opry," too.

KEOUGH and BALLARD

"This team is one of the best seen at Hyde and Behman's."—*Brooklyn Eagle.*

REILLY AND WOOD SHOW. En route.

Max S. Witt

of ROBEN AND WITT, authors of "My Little Georgia Rose," "My Heart's Tendrest in Town," etc., begs to thank the following of his friends: Lottie Gilson, James B. Bailey, May Blaney, Irene Franklin, Harry and Gertie Mann and Evelyn, Primrose Watson, Ida Emerson, Bailey and Carter, Winifred Stewart, J. D. Costello, John Rogers, Allen May, Anderson Sisters, La Petite Rogers, Hanaway and Olivette, Pierce and Egbert, Emery and Nodine, for their use of his greatest ballad success, "While the Convent Bells Were Ringing," and would be glad to hear from any others who are using the song.

Address 34 East 21st Street, N. Y. City, with Jos. W. Stern & Co.

The Hit of the Season All Along the Line. Such a Rascal,

LONEY HASKELL

March 9, Hopkins', Chicago, Ill.

P. S.—Would like to know the stage names of the following well-known Vaudeville artists: *Hirschfeld, Israel, Rosenzweig, Levy, Schlesinger, Anspach.*

CHARLES HORWITZ

(Of HORWITZ AND BOWERS.)

AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Gracie Emmett and Co. in Mrs. Murphy's Second Husband, Bowers and Blake in A Stranger in N. Y., Mr. and Mrs. Tony Farrell in An Amateur Duke, Marie and Billie in The New Mayor, Baker and Lynn in The Electric Boy, and numerous other successes. For terms, acts, sketches, monologues, etc., address

CHARLES HORWITZ, care Shapiro, Bernstein and Von Tilzer, 45 W. 28th St., N. Y.

time for next season in Europe, but will spend the Summer in this country.

London music publishers have appealed to Ambassador Choate in an effort to secure protection against music piracy here, and Parliament will probably take steps to punish the offenders in England.

The organization of the Performers' Managers' Association was again proclaimed in the daily press yesterday and yesterday. This time they had been a meeting in Cleveland, at which the measures previously discussed were again over-ruled.

William B. Sheppard, proprietor and manager of Sheppard's Park, Hamilton, Can., has announced the engagement of the Hunt Trio of Acrobats at Hamilton. He will put on vaudeville at the Lyceum, and stock at Sheppard's Park.

At the New York Press Club smoker last Wednesday, the star entertainers included Howard Thurston, Charley Case, Lynn Walker, Alfred K. Pennell, and M. Alexander, and to mention William Jennings Bryan, who was the evening's honored guest.

The annual benefit for Max Weber, Robert E. Sims, and Charles Plehn, of Weber and Fields' forces, was held at Harmon Garden on Sunday night, when more than 1,500 persons enjoyed a rattling vaudeville bill, and a merry dance that followed.

The Clarence Sisters are making arrangements to present a new musical act and in a week's time will have it ready for booking for Easter and Summer. They have been playing this season as Clarence, Rush and Clarence, but the many requests received from managers for their musical act has decided them to return to that style of entertainment.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Captain Woodward's seals have made a great record at Keith's. Other features 12-15 are Sharp and Warner, Clayton White and Marie Stuart, George C. Davis, Charles and Ophelia Germaine and Bailey, Hardie and Bailey, Thomas Ross, E. Stewart and Lindsay, the Bell Trio, Cushing and Dixon, Hassan Ben Ali's Arabs and the Biograph.—Another change in the guide of prices has been made at the Music Hall as it has been proved conclusively that the regular patrons prefer to have seats reserved rather than to join in a scramble and hold in the usual fashion. The programme 10-12 includes Wilson and Cotsworth, the Six Mary Anns, the Three Lukens Sisters, Marshall, Low Senna, D'Alma's dogs and ponies, Allen Shayne, the Brennans' Gymnasts, Swain and Emerson, the Kinetograph, Lee Harris and Nellie Davenport, Nash, Franklyn and Nash, and the Vitagraph.—Keith's Theatre, Boston, 10-12: Lester Thornton Sisters, Leonard and Drew, Ben Welch, Lew Hawkins, Mr. and Mrs. Gene Hughes, Mr. and Mrs. Harry Fox, Ward and Curran, Ward Brothers, Ryan and Richfield, Mr. and Mrs. Sidney Drew, Mr. and Mrs. Barney Gilmore, Gus Williams, Orpheum Comedy Four, Mr. and Mrs. Jack Norworth, Jack Norworth, Jr., Nora Bayes, Ward and Vokes, the Three Keltons, Cole and Johnson, Lillian Russell, Joe Flynn, Mlle. Rhea, Ward Sisters, Lillian Perry, Tom Hearn, Joe Hayes, Mlle. Dazie, Mlle. Carmen, Bessie Clayton, Jack Wilson Trio

Gazette," by which he was ably assisted by Dan Casey, Mike Lizette, and Merle Yokes. Taylor scored in his monstrous songs. Hal Merritt had a pleasing manner, and the Whitney Brothers an entertaining musical act. Minnesotte Kellig, German and Kessler, the St. Leons, Caulfield and Carleton, and the biograph completed the performance.——The High Rollers played a return engagement at the People's 2-8 to big business. In the olio were Pat White, Howy and Hart, Alexis Carleton, Dixon and Holmes, the Verdier Sisters, and Del Davenport. H. A. SUTTON.

MEMPHIS, TENN.—Grand (A. B. Morrison, manager): An unusually attractive bill was presented 2-8, the gem of the list being a bit from Oliver Twist, done by Hugh Ford, Jessie Izett, and Theo Gambee. Mr. Ford as Bill Sykes, and Miss Izett as Nancy gave intensely dramatic portrayals. The wonderful mental feats of Jacques Inaudi occasioned much speculation. A bright feature was the sketch by Midgley and Carlin. Weber and Nero gave an attractive wire act. Manley and Rose scored in Parodies, and Bruet and Reviere, Vanetta and Downey, and the polyscope completed the bill. WILLIAM A. SMITH.

LOUISVILLE, KY.—Hopkins' Temple Theatre had another successful week 2-8. In the bill were Bertalde Wedette and co., Carlton and Terre, Cole and De Lesso, Budini and Arthur, Robert Wayne and co., Winona and Banks Winter, Edwin French, George Fuller Golden, and the Flirtation Quintette, introducing Harry Wood Brown and four attractive girls in a novel act.——At the Buckingham 2-8 May Howard's co. drew excellent business, with Frankie Emmett, Sheridan and Flanagan, Garnold and Gilmore, Evans and Flan, and the Barrett Brothers.

CHARLES D. CLARKE.

BUFFALO, N. Y.—Shea's presented an exceptionally good bill 2-8, among the entertainers being Louise Thorndyke Boucicault, supported by Herbert Morton Puttee, in A Proper Impropriety; the Quilaxy Trio, Robert and Berg, the Kilets, World and Hastings, Julian Rose, the Tony Ballet, Gastil's mannikins, and the biograph; big business. Picolo's Lilliputians 10-15.——The Lafayette offered 2-8 the City Sports. Olio: Craig and Ardell, Keeley Brothers, Agnes Morris, Leonard and Fulton, F. J. Carroll, and Nana; fine business. The Oriental Burlesquers 10-15.

JOSEPH O'CONNOR.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager): Howard Graham, resident manager): Week 3-8: The Kitamura Japs, May Edouin and Fred Edwards, the Four Ottis, Nellie V. Parker, and Caron and Herbert; business big. Favor and Sinclair 10.——Gaiety (Agnes Barry, manager): Sam T. Jack's co. furnished the fun 27-1. Specialties by Jennie Adams, Beatrice, Julia Natus, Haselton and Vedder, Adams and Kelly, the Crawford Sisters, Hoyt and Neff, Tulaine, and the Darrells. The Big Sensation did its usual big business 3-5. The Bijou Burlesquers 6-8.

CHARLES N. PHELPS.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, local manager): Business to capacity 3-8. Olio: Helene Mora, Little Elsie Janis, Rudinoff, Prevost and Prevost, John Geiger, Press Eldridge, the Two Kings, Lillian Burkhart and co., and Leon Morris' ponies.——Empire (H. C. Jacobs, manager): The Trocadero Burlesquers to good houses 3-8. In the bill were Mamie Champion, Anna Hill, Masseney and Hableman, the Herberts, Larry Smith, Al. C. Lawrence, and Craig and Mathews. Gay Paree 10-15.

J. W. CARRUTHERS.

JERSEY CITY, N. J.—Rose Sydell's London Belles were at the Bon Ton 3-8 to excellent business. Miss Sydell and her co. had not been here before in three seasons and they were warmly welcomed. The olio included Winnie Richards, Halford and Worth, Billy Hart, Laura Lawton and Ida Walling, James A. Leclare, and the Dunbarns. The World Beaters 10-15.——Item: Manager Tom Dinking will extend the season at the Bon Ton to May 30. The business this season is the best ever. WALTER C. SMITH.

CLEVELAND, O.—The bill at the Empire 10-15 is Fiddle-Dee-Dee, with Kolb and Dill, Barney Bernard, John G. Sparks, John Alden, Alf. Anderson, Dorothy Drew, Maude Amber, and chorus.——The Rose Hill English Folly co. were at the Star Theatre 2-8 with James Parr, the English wrestler, as an added attraction. May Howard's co. 10-15.

WILLIAM CRASTON.

MILWAUKEE, WIS.—Star (F. R. Trottman, manager): The Broadway Burlesquers 2-8 to big business. The performance was up to the usual standard and met with marked favor. In the olio were Emily Nice, the Aldo Brothers, Rosalie, Frederick Brothers and Burns, Michael J. Kelly, George T. Davis, and the Balleys. The Merry Maidens 9-15.

CLAUDE L. N. NORRIE.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): The Innocent Maids 2-8 to good business. Especially deserving of mention were Anetta Vale, Rose Carlin, Nellie Sylvester, and Mark and Kitty Hart. The City Sports 10-15.

W. A. TREMAYNE.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): The Majestic Burlesquers 2-8. Olio: Gilbert Girard, the Stantons, Grace La Rue, Virginia Lee, the Sisters Bastedo, and the Four Bauvards; good patronage.

GEORGE H. COLGRAVE.

MINNEAPOLIS, MINN.—Fred Irwin's Burlesquers gave an especially good bill at the Dewey 2-8 to excellent business. Olio: Gerty De Mile, the Livingstons, Watson and Noble, the Century Four, and Burean and Venal. F. C. CAMPBELL.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): For Feb. 24-2 an exceptionally good bill was offered, consisting of The Faust Trio, Margaret Smith and Co., John Belchen's dogs, Mary Norman, Adelina Rosttica, Dempsey and Mack co., the Three Merrills and the biograph.——Chutes (A. S. Rohrer, manager): Bill 24-2: Billy Carroll, Edna Grant, Fannette Kohl, Maud Still, and Fred Burnwood.——Item: Margaret Smith, a San Francisco girl, and late of the Frawley co., made her debut in vaudeville in a sketch, A Daughter of the Gods, by Frank H. Gassoway, of the San Francisco "Examiner." Miss Smith was well received. She is assisted by John Harvey, who is evidently new at the business.

SYRACUSE, N. Y.—Bastable (M. S. Robinson, manager; G. A. Edes, acting manager): Homer Lind and co., Captain Webb's seals, and Mayme Gehrue were features 2-8. Others were Rice and Cady, Mamie Remington, Irving Brooks and Mayme Taylor, Ramza and Arno, Marchetti and Sutherland, and Charles and Stowe. For 10-12: Williams and Tucker, Sisson and Stewart, Charles Keana, Beasley and Bastelle, the Musical Bells, Stewart and Gillen, and the Simpsons.——Isham's (W. H. Isham, manager): The Trans-Atlantic Burlesquers gave excellent performances to large houses 2-5. Olio: The Rackett Brothers, Clara Douglas, Wrothe and Wakefield, Bickel and Watson, the Dunbar Sisters, Etta Victoria, and the Dayton Sisters. The Gay Girls of Gotham 10-12.

SCRANTON, PA.—Star (Alf G. Herrington, lessee and manager): The Vaudeville Stars to big business Feb. 27-1. Zano, Carl and Zano were easily the feature. The Herald Square Quartette sang well, and Lorino and Lavar scored in acrobatics. Others were Flynn and O'Brien, McShane and Shannon, Beckwith Wynn and Wynn, Gardner and Stanford, and Dufr. and Shaw, Georgie Linzard, and Crawford and Duff. The World Beaters 3-5; usual crowds. Olio: Randall, Ida Harrington, Luella Miller, Jay and Clayton, Odell and Yale, the Farnum Brothers, and Mr. and Mrs. Ben Hiatt. Queen of the Orient 6-8. The Twentieth Century Maids 10-12.

FITCHBURG, MASS.—The Whitney (George F. Hill, manager): The Dudley and Ormes co. 17-22; good business and satisfaction. Mr. Oxenham, with pictures of the Passion Play, opened a week's engagement 23 (Sunday), but other pictures were shown, among them some comic ones. As this violated the terms of the contract and the Mayor and Chief of Police were present, looking for something of the kind, he was told to stop the entertainment for the evening, and the patrons had money refunded. Court proceedings are expected in this case. Mr. Oxenham did not fill out the week, as originally booked.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, manager): Gertrude Mansfield and Caryl Wilbur, Conroy and McDonald, Conolla and Melrose, Mlle. Bertina, Keegan, Murphy and Willard, Lawton and Nansen, and the Gainsborough Duo Feb. 24-1; good bill; large audiences. The Ellinore Sisters, the Five Nosses, Mr. and Mrs. Arthur Young, Terry and Elmer, Howley and Leslie, Lillian Melbourne, Al. Rano's terriers, and Mons. Harvey 3-8; good bill; large audiences.

ATLANTIC CITY, N. J.—Young's Ocean Pier (John L. Young, proprietor): Mr. and Mrs. William Robyns in A Professional Object, the Rolmos, the Four Milletts, Vera King, Robinson and Grant, the vitagraph, and the Royal Martino Band of Italy Feb. 24-1. For 3-8: Mr. and Mrs. William Robyns (fourth week), Stewart and Gillen, Harry D'Esta, the Three Rillyons, Vera King, George Austin, and the vitagraph.

YOUNGSTOWN, O.—Park (John P. Hill, manager): Week 3-8 Fiddle-Dee-Dee; biggest business yet done at the Park. Kolb, Dill and Bernard made a hit, and Dorothy Drew won applause. Tony Mason has recovered from recent illness, and is again with the co. as manager. For 10-15: Lillian Burkhart, Lillie Western, Ida Russell, and Lavender and Tomson.——Item: Idora Park Casino, managed by E. Stanley, will open on April 28.

WORCESTER, MASS.—Park (P. F. Shea and Alf T. Wilton, lessees and managers): For 3-8: Digby Bell, the Colibris Midgets, Mr. and Mrs. Nell Litchfield, Carson and Willard, Armour and Bagnley, Wilbur, Fiske and McDonough, and the Zoellers; big business. For 10-15: Francesca Redding and co., Waterbury Brothers and Tenny, Stein and Evans, Grimm and West, Mon and Goodrich, Tom Brown, and the Three Barretts.

NEW BEDFORD, MASS.—Sheedy's (Theodore Bartlett, resident manager): Burke's dogs were featured 2-8. Others were Brandow and Arlington, Ada Greenfield, the Knox Brothers, Mitchell and Love, Edward Avis, O'Rourke and Burnett, and Jones and Walton; crowded as always. For 10-15: The Pittsburg-McCoy Trio, Hayman and Hayman, Frey and Fields, Majano, the Tossing Austins, the Wilson Brothers, Smith and Chisholm, and Matlasse.

FALL RIVER, MASS.—Rich's (Calder and Rhodes, managers): Dark 3-5. John L. Sullivan and Downing's Vaudeville co. 6-8.——Casto (Al. Haynes, manager): Ella Wheeler Wilcox's maiden dramatic effort, Her First Divorce Case, was produced 2-8 by Mattie Keene and co. and met with fair success. Week 10-15: Dixon, Bowers and Dixon, Rowe and Doyle, Murphy and Slater, Belle Viola, Mortimer and Darrell, Lottie West Symonds, and Billy Howard.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, manager): Harry Williams' Imperial Burlesquers Feb. 20-1 gave a fair bill to good business. Olio: Blanche Newcomb, Cain and Tenbrooke, Harry Marks Stewart, Barton and Ashley, and Darmody and Corpno. The Tammany Tigers 3-5 pleased good houses. Ted Marks will inaugurate a series of Sunday night concerts 9, the first headed by Ferguson and Mack.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor and manager): Week Feb. 24-1: Ricci and Chandler, Mamie Castle, Kinney and Ryan, Tom White, Daily and Mack, Sadie Buskirk, Prince Paul, and stock. Week 2-8: Daily and Mack, Tom White, Mamie Castle, James Sutton, Sadie Buskirk, Prince Paul, and Kinney and Ryan, and stock.

CHARLESTON, S. C.—The Orpheum is still giving two performances daily to crowded houses. The bill 24-1 included the Bollis, Harry Steele, King and Henry, Pearl Fair, Bert Cole, and Bill Wever. For 3-8: Quigg and Cain, Bertha Campbell, Prouty and West, Armand Melnotte, Jerome and Le Roy, Harry Steele, and Joe Aldert.

NEW ORLEANS, LA.—St. Charles Orpheum: Big crowds continue in attendance 2-8 and the program was lengthy and excellent. The features were a cycle whirl, Melville and Stetson, Katherine Bloodgood, the Bonnos, Sisson and Wallace, the Harmony Four, Ameta, Hedrix and Prescott, and animated pictures.

FRANKFORD, PA.—Empire Theatre (Dr. W. H. Lonz, manager): The Bijou Circus headed the bill 3-8 and was favorably received. Others were John Bryce, Al. Patterson, Ensign McPherson, Joe Burns, Willie Lowande, Nellie Wilson, Gardner, West and Sunshine, Redeling and Ehle, Billy De Rue, Mae Parker, and the Empire Stock co.; business capacity.

PAWTUCKET, R. I.—Gaiety (Byrnes and Saunders, managers): Feb. 24-1: Emilie Chevriel, May Hamilton, Dolly and Phelps, Tom Ratcliffe, Cameron and Florence, and Maxiloppa. Week 3-8: Busch, Tom Hedfren, McDade and Welcome, Ed and Nettie Mance, Sam and Ida Kelly, Hanly and Hanly, and the Sisters Le Moyne; good business.

PORTLAND, ME.—Family Theatre (James E. Moore, manager): Week 3-8 included Milton and Dolly Nobles, May Brentoune, Gordon, Vidocq and Perry, Blanche Sloan, the Flood Brothers, the Drummers' Quartette, the Tanakas, and Howard and Burke, to capacity.

MIDDLETOWN, CONN.—McDonough Theatre (W. J. Berrie, manager): The Innocent Maids Feb. 25; good performance; large audience. Mark and Kitty Hart, Joe Morris, and Madden and Jess were the features. The Twentieth Century Maids 12. A New York Girl 20.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, lessees): Good bill 2-8 attracted large audiences. Those appearing were Jack Norworth, Hugh Stanton and co., Senecal, Harris and Walters, the Goolmans, Flora Parker, the Troubadour Comedy Four, and the De Venes.

WATERBURY, CONN.—The Jacques (Jean Jacques, manager): Sidney Wilmer and Mildred Lawrence in A Child of the Night, Charles W. Kenna, the Three Mimochis, Lester and Hackett, the Kinsley Sisters, and Clifford and Hall filled the house with well pleased audiences 24-1.

READING, PA.—Bijou (Updegraff and Brownell, managers): The Bon Ton Burlesquers 27-1. Olio: George Austin Moore, Welland and Murry and McFarland. Queen of the Orient 3-5. Both performances well given to large houses.

ATLANTA, GA.—New Star (John P. Thompson, manager): Large audiences were well pleased with a first-class bill 3-8. Bill: Pauline De Onde, Bate Francia, Minnie Burroughs, Madeline Starr, Gussie Larson, Mabel Darr, and Petite Marguerite.

LOWELL, MASS.—The Savoy, closed 2-5, reopened 6-8, under management of Grover and Harrington. The Orvilles, Ward and Raymond, the Brazilians, Mason and Vass, J. W. Harrington, Lowry and Littlefield, and John O'Donnell; large houses.

MILFORD, MASS.—Palace (W. F. Clancy, manager): Bill Feb. 24-1: Mr. and Mrs. De Forest, the Two Queens, and Jessie Hill. For 3-8: Dempsey and Forsathe, Kittie Wellman, Maude Barlow, and La Mettler.

TROY, N. Y.—Star (William H. Buck, manager): The World Beaters Feb. 20-22; biz business. Sam T. Jack's co. 24-26; large audiences. Olio: Julia Mazus, Hamilton and Vedder, Adams and Kelly, the Crawford Sisters, and Hoyt and Neff. Al. Reeves' co. 27-1.

NORFOLK, VA.—The Gaiety (Jake Wells, proprietor; Otto Wells, manager): A Trip to Buffalo Feb. 24-1; satisfaction to large audiences. The Dainty Duchess 2-8.

RICHMOND, VA.—Bijou (Jake Wells, manager): Week 3-8. A Trip to Buffalo; fair business. Weber's Dainty Duchess 10-15.

LA CROSSE, WIS.—Palm Garden (H. Noll, manager): Bruce and Bruce, and Burt Parker began a two weeks' engagement 3 to good business.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates sent in at once. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Agius Trio—Duquesne, Pittsburg, 10-15.
Alden, John—Empire, Cleveland, 10-15.
Allen, Leon and Bertie—Chicago O. H., 10-15.
Allen, Phyllis—Columbia, Cincinnati, 10-15.
Amber, Maude—Empire, Cleveland, 10-15.
Anderson, Al. and Maude—Olympic, Chicago, 10-15.
Anderson, Alf.—Empire, Cleveland, 10-15.
Antonio, Clotilde—Gilmore, Springfield, 10-15.
Armstrong and Wright—Chicago O. H., 10-15.
Arnoldson, Ada—Hopkins', Chicago, 10-15.
Ascott and Eddie—G. O. H., Phila., 10-15.
Asita, Mlle.—Columbia, St. Louis, 10-15.
Atchison-Ely, Edgar—Columbia, Cincinnati, 10-15.
Aubrey, Rene—Keith's, Providence, 10-15.
Austins, Tossing—Sheedy's, New Bedford, 10-15.
Baader and Lavelle—Hopkins', Louisville, 10-15.
Baker, Pete—H. and S., N. Y., 10-15.
Barr and Evans—Proctor's, N. Y., 10-15.
Barretts, Three—Park, Worcester, 10-15.
Barrington and Martell—Haymarket, Chicago, 10-15.
Beaux and Belles Octette—Proctor's 125th St., N. Y., 10-15.
Bell, Digby—Gilmore, Springfield, 10-15.
Bell Trio—Keith's, Boston, 10-15.
Bellis, Musical—Bastable, Syracuse, 10-15.
Bennett, Johnstone—Columbia, St. Louis, 10-15.
Berlin Sisters—Hopkins', Louisville, 10-15.
Bernard, Barney—Empire, Cleveland, 10-15.
Bernards, The—Keith's, Providence, 10-15.
Binns and Binns—Orpheum, Brooklyn, 10-15.
Bison City Quartette—Avenue, Detroit, 10-15.
Bohannon and Corey—Proctor's 23d St., N. Y., 10-15.
Boort and Berger—Hopkins', Chicago, 10-15.
Bonifaces and Waldauer—Shea's, Buffalo, 10-15.
Boucicault and Patten—Keith's, Providence, 10-15.
Bowman, Frank—Proctor's 58th Ave., N. Y., 10-15.
Boyce and Wilson—Wonderland, Detroit, 10-15.
Bradford and Crumbley—Parlor, Duluth, 8-15.
Brooks, Irving—G. O. H., Phila., 10-15.
Brown, Tom—Park, Worcester, 10-15.
Buckner, Arthur—Orpheum, Kan. City, 9-15.
Burke, Moller and Teller—Young's Pier, Atlantic City, 10-15.
Burkhart, Lillian, and Co.—Park, Youngstown, 10-15.
Burrows and Travis—Keith's, N. Y., 10-15.
Burton and Brooks—Olympic, Chicago, 10-15.
Campbell and Fletcher—Keith's, N. Y., 10-15.
Canfield and Carleton—G. O. H., Indianapolis, 10-15.
Capitaine, Alcide—Orpheum, Brooklyn, 10-15.
Cardowell Sisters—Empire, Cleveland, 10-15.
Carnivall—Columbia, St. Louis, 10-15.
Caron and Herbert—Proctor's 5th Ave., N. Y., 10-15.
Case, Charlie—Proctor's 5th Ave., N. Y., 10-15.
Charmion—G. O. H., Phila., 10-15.
Chester, Mlle.—H. and S., Brooklyn, 10-15.
Claudius and Curtis—Keith's, Boston, 10-15.
CLIFFORD, BILLY SINGLE—Orpheum, Los Angeles, 9-22.
Clifford and Burke—Hopkins', Louisville, 10-15.
Cline, Maggie—Chase's, Washn., 17-22.
Clipper Quartette—Orpheum, Omaha, 9-15.
Coakley and Husted—Cook's, Rochester, 10-15.
Coogan and Bacon—Proctor's, N. Y., 10-15.
Cook and Sonora—Chase's, Washn., 10-15.
Coltyn, Four—Chicago O. H., 10-15.
Coltiss, Four—Proctor's, Albany, 10-15.
Corbley and Burke—Keith's, Boston, 10-15.
Courtney and Dunn—Pastor's, N. Y., 10-15.
Courtney, Maude—Palace, London, Feb. 3-Aug. 1.
Coutheil, Jessie—Columbia, Cincinnati, 10-15.
Crane Bros.—Keith's, Phila., 10-15.
Crawford and Stanley—Columbia, St. Louis, 10-15.
Creasy and Dayne—Wonderland, Detroit, 10-15.
Cross and Holden—Keith's, Phila., 10-15.
Cullen, Jas. H.—Orpheum, Omaha, 9-15.
Cushman, Frank—Avenue, Detroit, 10-15.
Cushman, Holcomb and Curtis—Orpheum, Brooklyn, 10-15.
Da Comas, The—Orpheum, Kan. City, 9-15.
Dagwell, Aurie—Proctor's, Albany, 10-15; Proctor's, Montreal, 17-22.
Dailey, Peter F., and Co.—Olympic, Chicago, 10-15.
Dale—Cook's, Rochester, 10-15.
Dale, Violet—Royal, Edinburgh, Scotland, Dec. 1—indefinite.
Damm Bros.—Proctor's 23d St., N. Y., 10-15.
Dandy, Jos.—Proctor's, Albany, 10-15; Proctor's 5th Ave., N. Y., 17-22.
Davenport, Burke and Sawyer—Olympic, Chicago, 10-15.
Davis, Geo. C.—Keith's, Boston, 10-15.
Davis, Mr. and Mrs. Hal—Auditorium, Kansas City, Feb. 24-March 15; Olympic, Chicago, 17-29.
Day, Geo. W.—Wonderland, Detroit, 10-15; Cook's, Rochester, 17-22.
De Coursey Bros.—Keith's, N. Y., 10-15.
De Forrest, Mr. and Mrs.—Pastor's, N. Y., 10-15.
De Haven Trio—Keith's, Phila., 10-15.
Delmore, Mignon, and Co.—Haymarket, Chicago, 10-22.
Dempsey and Mack—G. O. H., Indianapolis, 17-22.
De Mutha, The—Pastor's, N. Y., 24-29.
Dennis Bros.—Keith's, Boston, 10-15.
Derenda and Breen—Tivoli, Sydney, Australia, Jan. 1-July 1.
Dillon Bros.—Cook's, Rochester, 10-15.
Dixon, Bowers and Dixon—Casto, Fall River, 10-15.
Dolan and Lenharr—Chicago O. H., 10-15.
Donahue and Nichols—Hopkins', Chicago, 10-15, Louisville, 17-22.
Dooley and Fowler—Park, Worcester, 10-15.
Dowling and Davis—Avenue, Detroit, 10-15.
Downs, T. Nelson—Wintergarten, Berlin, 1-31, Bloumenal, Munich, April 1-30.
Drew, Dorothy—Empire, Cleveland, 10-15.
Drew, Mr. and Mrs. Sidney—Orpheum, Kan. City, 9-15.
Dumonds, Three—Keith's, N. Y., 10-15.
Duncan, A. O.—Shea's, Toronto, 10-15.
Dunworth, Fred—Pastor's, N. Y., 10-15.
Dyllyn, J. R.—Detroit, 10-15; Shea's, Toronto, 17-22.
Eckert and Berg—Shea's, Toronto, 10-15, Cook's, Rochester, 17-22.
Eddy, Jessy—Wonderland, Detroit, 10-15.
Edouin and Edward—Cook's, Rochester, 10-15.
Eldora and Norine—Keith's, Phila., 10-15.
Eldridge, Phena—Wonderland, Detroit, 10-15.
Elinore Sisters—H. and S., Brooklyn, 10-15.
Emmett, Gracie, and Co.—Chicago O. H., 10-15.
Emmonds, Emerson and Emmonds—Orpheum, Kan. City, 9-15.
Esmeralda—G. O. H., Phila., 10-15.
Evans and White—Olympic, Chicago, 10-15.
Evans, Lizzie, and Co.—Hopkins', Chicago, 10-15.
Evans, May—G. O. H., Phila., 10-15.
Falk, Eleanor—Gilmore, Springfield, 10-15.
Falk and Semon—H. and S., N. Y., 10-15.
Fantas, The—G. O. H., Phila., 10-15.
Faust Family—Shea's, Buffalo, 10-15.
Faust Trio—Orpheum, Kan. City, 9-15.
Favor and Sinclair—Proctor's, Albany, 10-15.
Felix and Barry—Keith's, N. Y., 10-15.
Fields and Ward—H. and S., Brooklyn, 10-15.
Fields, W. C.—Duquesne, Pittsburg, 10-15.
Fiske and McDonough—Pastor's, N. Y., 10-15.
Fitzgibbon-McCoy Trio—Sheedy's, New Bedford, 10-15.
Florenze Troupe—H. and S., N. Y., 10-15.
Flynn, Joe—Haymarket, Chicago, 10-15.
Forrester and Floyd—Orpheum, New Orleans, 10-15.
Fowler, Bertie—Columbia, St. Louis, 10-15.
Fox and Clark—Proctor's, Newark, 10-15.
Frey and Fields—G. O. H., Phila., 10-15, Howard, Boston, 17-22.
Galetti's Monkeys—Shea's, Toronto, 10-15.
Gallando—Tivoli, Sydney, Aus., Feb. 1-June 1.
Garrison, Jules and Ella—Avenue, Detroit, 10-15.
Gardiner and Vincent—Keith's, N. Y., 10-15, Keith's, Providence, 17-22.
Gardner and Maddern—Chase's, Washington, 3-15.
Genaro and Bailey—Keith's, N. Y., 10-15.
Gillett's Musical Dogs—Circus Carre, Amsterdam, Holland, 1-15, Casino, Rotterdam, 16-31.
Gillman, Geo.—Haymarket, Chicago, 10-15.
Gilroy, Mamie and Co.—Gilmore, Springfield, 10-15.
Girard and Gardner—Columbia, St. Louis, 10-15.
Gladstone, Lotta—Haymarket, Chicago, 10-15.
Glenroy, James Richmond—New York, N. Y., 10-15, Bastable, Syracuse, 17-22.
Goolmans, The—Pastor's, N. Y., 10-15, Duquesne, Pittsburg, 17-22.
Goldin, Horace and Co.—Chicago O. H., 10-15.
Gorman and West—Park, Worcester, 10-15.
Grant and Ray—H. and S., Brooklyn, 10-15.
Grant, Sydney—Orpheum, Omaha, 9-15.
Grapewin and Chance—Keith's, Phila., 10-15.
Grimm, Loree—Proctor's, Newark, 10-15.
Guille, Albert—Chase's, Washn., 10-15.
Haines and Vidocq—Proctor's 5th Ave., N. Y., 10-15.
Hall, Artie—Park, Youngstown, 10-15, H. and S., N. Y., 17-22.
Hall and Staley—Keith's, Phila., 10-15.
Harding and Ah Sid—G. O. H., Indianapolis, 10-15.
Harrigan—Keith's, Providence, 10-15.
Harris and Walters—Pastor's, N. Y., 10-15.
Harty, John R.—Keith's, N. Y., 10-15.
Hassan Ben Ali—Keith's, Boston, 10-15.
Haskell, Loney—Hopkins', Louisville, 10-15.
Hawaiian Glee Club—Orpheum, Los Angeles, 3-15.
Hayes and Healey—Chicago O. H., 10-15.
Hayes and Wynne—Keith's, Providence, 10-15.
Hayman and Hayman—Sheedy's, New Bedford, 10-15.
Healy, John—Keith's, N. Y., 10-15.
Herald Square Comedy Four—Park, Worcester, 10-15, Colliseum, Hartford, 17-22.
Herrmann, Adelaide—Proctor's, Albany, 17-22.
Hills, The—Gilmore, Springfield, 10-15.
Hooker and Davis—H. and S., N. Y., 10-15.
Hoste Bros.—Orpheum, Brooklyn, 10-15.
HOUDINI, HARRY—Ronacher's, Vienna, Austria, 1-31, Favorita Erpheum, Buda Pesth, Hungary, April 1-30.
Howard and Linder—Keith's, Boston, 10-15.
Howard, Billy—Casto, Fall River, 10-15.
Howard, Harry—Hopkins', Louisville, 10-15.
Huntington, Wright, and Co.—Chase's, Washn., 10-15.
Huth, Hans—Columbia, St. Louis, 10-15.
Imandi—Avenue, Detroit, 10-15.
Johnson, Carrell—Proctor's 23d St., N. Y., 10-15.
Johnson and Wells—Poll's, New Haven, 17-22.
Johnstone, Musical—Empire, Cleveland, 10-15.
Jones and Walton—H. and S., N. Y., 10-15.
Jordan and Crouch—Orpheum, Kan. City, 9-15, Orpheum, New Orleans, 17-22.
Joy—H. J.—Orpheum, Brooklyn, 10-15, Chase's, Washn., 17-22.
Judge Bros.—Gilmore, Springfield, 10-15.
Karzy's Mirrophon—Orpheum, Brooklyn, 10-15.
Kaufman Troupe—H. and S., Brooklyn, 10-15.
Keene, Mattie, and Co.—Pastor's, N. Y., 10-15.
Keeton, Keeler, Mason and Co.—Poll's, New Haven, 10-15.
Kelcy, Mr. and Mrs., Alfred—Columbia, St. Louis, 10-15.
Keltons, Three—Hopkins', Louisville, 10-15.
Kenna, Chas.—Bastable, Syracuse, 10-15.
Keston, Hettie—Chicago O. H., 10-15.
Kernell, John—Proctor's 125th St., N. Y., 10-15.
Kherns and Cole—Keith's, Phila., 10-15.
King, Maude—Casino, Buenos Ayres, Argentine, Jan. 14—indefinite.
Kingsley, Julia—Orpheum, Omaha, 17-22.
Kirkiss, The—Cook's, Rochester, 10-15.
Knapp and Elliot—Poll's, New Haven, 10-15.
Kolb and Dill—Empire, Cleveland, 10-15.
Lafayette—Proctor's 58th St., N. Y., 10-15.
La Fleur, Jos.—Orpheum, Brooklyn, 10-15.
La Mar and Gabriel—Proctor's 125th St., N. Y., 10-15, Proctor's 125th St., 17-22.
Latina, Mlle.—Keith's, Phila., 10-15.
La Tour, Irene—Central, Dresden, Ger., 1-31, Hanau, Hamburg, April 1-30.
Lavender and Tomson—Park, Youngstown, 10-15.
Lawrence and Harrington—Pastor's, N. Y., 10-15.
Leech, Al.—Columbia, Cincinnati, 10-15.
Leon—Hopkins', Louisville, 10-15.
Leonard, John F.—Casino, Buenos Ayres, Argentine, Jan. 14—indefinite.
Le Roy and Woodford—Keith's, Providence, 10-15.
Levy, John—Wonderland, Detroit, 10-15.
Libbey and Trayer—Hopkins', Chicago, 10-15.
Lind, Homer, and Co.—Orpheum, New Orleans, 17-22.
Link, Billy—Proctor's 125th St., N. Y., 10-15.
Linton and McIntyre—Chase's, Washington, 10-15.
Litchfield, Mr. and Mrs. Nell—Keith's, N. Y., 10-15, Bijou, Washington, 17-22.
Lockhart's Elephants—Cook's, Rochester, 10-15.
Lorella, The—Olympic, Chicago, 10-15.
Lubens Bros.—Proctor's 23d St., N. Y., 10-15.
Lucas, Blanco—Proctor's 23d St., N. Y., 10-15.
Lytton, Emily—Haymarket, Chicago, 10-15.
Macarthey, John and Nellie—Olympic, Chicago, 10-15.
McAvoy, Dick and Alice—Olympic, Chicago, 10-15.
McIntyre and Heath—Duquesne, Pittsburg, 10-15.
McIntyre and Primrose—Olympic, Chicago, 10-15.
Mack, John and Carrie—Haymarket, Chicago, 10-15.
Macomber and Bastelon—Duquesne, Pittsburg, 10-15.
Male, Bessie—Haymarket, Chicago, 10-15.
Majano—Sheedy's, New Bedford, 10-15.
Mallory and Bender—Weasels, Peoria, 3-15, Olympic, Chicago, 17-22.
Marquis and Wall—Hopkins', Chicago, 10-15.
Marchetti and Sutherland—Shea's, Buffalo, 10-15.
Martinetti Family—Proctor's, Newark, 10-15.
Martinot, Sadie—Hopkins', Louisville, 10-15.
Marzella's Birds—Keith's, Providence, 10-15.
Mason and Francos—Keith's, N. Y., 10-15.
Matthews and Harris—Keith's, Phila., 10-15.
Maxlappa—Sheedy's, New Bedford, 10-15.
Merritt, Hal—G. O. H., Indianapolis, 10-15.
Metsetti's Troupe—Chicago O. H., 10-15.
Mon and Goodrich—Park, Worcester, 10-15.
Molasso-Salvaggi Troupe—Poll's, New Haven, 10-15.
Monroe, Geo. W.—Hopkins', Chicago, 10-15.
Monroe and Sinclair—Gilmore, Springfield, 10-15.
Moore, Florence—H. and S., Brooklyn, 10-15.
Mora, Helene—G. O. H., Indianapolis, 10-15.
Morris and Hain—Proctor's, Newark, 10-15.
Mortimer and Darrell—Casto, Fall River, 10-15.
Morton, Jas. J.—Orpheum, Brooklyn, 10-15.
Mortons, Three—Hopkins', Chicago, 10-15.
Mudge and Morton—Wonderland, Detroit, 10-15, Empire, Cleveland, 17-22.
Murphy and Mack—Australia, Nov. 12—indefinite.
Murphy and Nicholls—Keith's, Boston, 10-15.
Murphy and Slater—Casto, Fall River, 10-15.
Murray Bros.—Keith's, Providence, 10-15.
Murray, Elizabeth—Duquesne, Pittsburg, 10-15.
Nast, Thos., Jr.—Keith's, Boston, 10-15.
Nawn, Tom, and Co.—Proctor's 23d St., N. Y., 10-15.
Naynon, Rose—Proctor's, Newark, 10-15.
Nelsons, Comiques—Pastor's, N. Y., 10-15.
Newell and Niblo—Chicago O. H., 10-15, Columbia, St. Louis, 17-22.
NIBLO, FRED—Shea's, Buffalo, 10-15, Shea's, Toronto, 17-22.
Nobles, Milton and Dollie—Wonderland, Detroit, 10-15.
Norworth, Jack—Chase's, Washington, 10-15.
NOSSES, FIVE—Proctor's, Albany, 10-15.
Nugent and Ferris—Orpheum, Los Angeles, 10-22.
O'Brien and Havel—Avenue, Detroit, 10-15.
Olive, Mlle.—G. O. H., Indianapolis, 10-15.
Onilaw Trio—Shea's, Toronto, 10-15.
ONRI, ADELE PURVIS—Dockstader's, Wilmington, 10-15, Keith's, Phila., 17-22.
Otis, Four—Proctor's, Newark, 10-15.
Oxy and Delmo—Chicago O. H., 10-15.
Palmer and Harvey—G. O. H., Phila., 10-15.
Pankish—Hopkins', Chicago, 10-15.
Parros Bros.—Keith's, Providence, 10-15.
Partellos, The—Yonkers, 10-15.
Patrice—Cook's, Rochester, 10-15.
Piechiani, Eight—Columbia, Cincinnati, 10-15.
Piccolo's Lilliputians—Shea's, Buffalo, 10-15.
Pickett and Whipple—Olympic, Chicago, 10-15.
Pierce and Roberts—Wonderland, Detroit, 10-15.
Plamondon and Amedon—Columbia, St. Louis, 10-15.
Polk and Kollins—Empire, London, 10 April 3.
Pony Ballet—Shea's, Toronto, 10-15.
Prevost and Prevost—Wonderland, Detroit, 10-15.
Quaker City Quartette—Keith's, Phila., 10-15.
Ramsdells, The—Olympic, Chicago, 10-15.
Rastus and Banko—Keith's, Boston, 10-15.
Ranschie—Wonderland, Detroit, 10-15.
Ravens, Musical—Proctor's 5th Ave., N. Y., 10-15.
Rawleton, Zelma—Columbia, Cincinnati, 10-15.
Raymond and Kurkamp—Olympic, Chicago, 10-15, Chicago O. H., 17-22.
Reemond, Lee—Proctor's 5th Ave., N. Y., 10-15.
Redding, Francesca, and Co.—Park, Worcester, 10-12.
Remington, Mamie—G. O. H., Phila., 10-15.
Renetta and Belair—Keith's, Phila., 10-15.
Rice and Cady—Gilmore, Springfield, 10-15.
Richards—Proctor's 23d St., N. Y., 10-15.
Ring, Blanche—Cook's, Rochester, 10-15.
Rings, The—Hopkins', Chicago, 10-15.
Ritchie, W. E.—Empire, Dublin, Ireland, 3-15, Empire, Belfast, 17-22, London, Hippodrome, 24-May 17.
Ritter's Dogs—Shea's, Buffalo, 10-15.
Roberts, Hayes and Roberts—H. and S., N. Y., 10-15.
Robyns, Mr.

CORRESPONDENCE.

(Continued from page 7.)

his brother.——PARK THEATER (Harry S. Pabst, manager): March 6 to S. R. O.; in addition to the stage, Lottie Williams (Lyric) was banned. Feature 7-8; S. R. O.; fair co.——TEMPLE: Manager Harry E. Pabst was prevented from giving his version of Alice, Or, A Letter to a Lover; house crowded; a number of the Stratford co., paid a short visit to relatives and friends here 2.

J. W. WEIDNER.

TOLEDO.—VALENTINE THEATER (L. M. Boda, manager; Otis Kilvey, business-manager): The benefit performance to the Toledo Press Club on the afternoon of Feb. 28 was participated in by nearly every professional in the city, as well as a number of amateurs, and was a big success. Andrew Mack in Tom Moore 1 pleased good houses.——LYCEUM THEATRE (Frank Burt, manager; George W. Stevens, business-manager): The Fatal Wedding drew good houses 27-1; capable co. Quincy 2-5 packed the house at every performance; performance as entertaining as ever. Lost River 10-12.——BURT'S THEATRE (Frank Burt, manager; George W. Stevens, business-manager): The Span of Life to its usual good houses 27-1. The Great White Diamond also fared well 2-5. The Hottest Coon in Dixie 10-19. A Dangerous Woman 20-22.——EMPIRE THEATRE (I. H. Garson, manager): The stock co. gave Captain Lefiarblair in their usual finished manner 2-8.

C. M. EDSON.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Keystone Dramatic co. Feb. 24-1 to big business in For Home and Honor, Uncle Hez and The Hand of Mrs. Charity Benn. A Martinez Cocktail, and The Mystery of Woodhaven; best specialties price co. of season. Lawrence B. McGill, Ferdinand Graham, and Gertrude Shipman deserve mention. Specialties of Jack and Paul, Low J. Welsh, Marie Eaton, the Eldons, and Garrity and Sax excellent. Two Little Vagrants 4 to packed house; good attraction. Neva Harrison, Ray Scott, Jessie Lenahan and Del La Barre made hits. Orpheum Entertainers co. in Whirl-I-Gig and Fiddle-De-Dee 5; excellent attraction and business. Ed Fields, Mae Fields, Alma Curtin, Octavie Barbe, Annie Pegeen, and Frank Lenahan won the honors; chorus and olios; authors very good. A Wise Guy 6. At Cozad's Grand 1, The Span of Life 4. Davidson Stock co. 10-12. At the Old Corn Cob (tobacco house) 11. Rube Grand Opera House 14. Mc-Kinney's Alley 15. Frank Keenan 21. Our New Minister 22.——ITEM: Edward S. Keller, of this place, leaves for New York 20 to study the American Academy of Dramatic Art.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalk, manager): A Wise Woman closed Sept. house 1. Ethel Robb and Harry Leary cond. Hilliard Holland in The Power Behind the Throne 3; audience and Hilliard Holland, Lillian Norris, Camille Porter, Wright H. Lardner, and W. H. Pendergast deserve mention. A Day and a Night 5. Virginia Harned 6. A Poor Relation 7. The Hottest Coon in Dixie 8. Wm. Gillette 10. Rose Melville 11. Stetson's U. T. C. 12. Peaceful Valley 13. Rose Melville 14. 15.——GRAND OPERA HOUSE (Chas. A. Smith, manager): A Royal Flush 1; business satisfactory; co. fair. The Wild Rose, Hearts 2, 3; fair house; performances mediocre. The Kathadjenan Kids 12. Two Little Vagrants 13.

CANTON.—THE GRAND (M. C. Barter, manager): Allen B. Wooderson (local) pleased large audience Feb. 27. 28. Eight Bells 3 to packed house. The Cadmeans 11. Guy Paige Burlesquers 12. The Girl from Paris 13.

VERMILLIONVILLE.—CITY OPERA HOUSE (Slyh and Van Gorne, managers): Robert Downing in The Gladiator 3 pleased good audience. Holland Jack 10. The Conquerer 11. The Man Who Rules 12. Page's Baby 20.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Dorman, manager): The Masked Ball 3; fair co. and small house; Bob Kelley and Flossie Hall Lockwood deserve mention. Byron Bros.' Comedians 17-19.

LOGAN.—SEIFERT'S OPERA HOUSE (Pettigrew & Kemp, managers): Creole Comedians 10-12. The Wall Street Broker 24. Power of the Press April 11. The Struggle of Nations A. Hall Ray Hosier, Cincinnati, Feb. 24, coffee to severe weather, crowded.

ALLIANCE.—OPERA HOUSE (J. C. Caren, manager): Peck's Bad Boy 4 pleased good audience. Isle of Spice 5. Robert Downing 10. Mr. Hoyt's Minstrels 14. Exposition Orchestra factory Concert 18. Metropolitan Entertainers 20-22.

LORAIN.—WEBSTOCK THEATER (George H. Vebstock, manager): Hyman Hearts Feb. 26; good co.; crowded house. A Wise Guy 1; good performance and audience. The Convict's Daughter 2.——WAGNER OPERA HOUSE (C. C. Kaase, manager): Dark.

GALION.—CITY OPERA HOUSE (H. H. Seidel, manager): Miss New York Jr., Battergood Feb. 26; fair audience and co. The Hottest Coon in Dixie 6. Robinson co. 10-12. The Game Keeper 13.

TROY.—OPERA HOUSE (Garrett Berliner, manager): Eight Bells 4. The Power Behind the Throne 5; fair audience; good performance. The Entertainers Kids 12.

GALLIPOLIS.—THEATER (Sayre and Wirth, managers): Two Merry Tramps Feb. 24 to S. R. O. Professional Widow 3 pleased better house. Tichnor 11.

POMEROY.—OPERA HOUSE (C. H. Kaufman, manager): Two Merry Tramps Feb. 26; fair performance; crowded house. Professional Widow 7. Tennessee's Partner 28.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): White's Feast Feb. 26; fair house; fine performance. A Wise Guy 5. A Day and a Night 10. Holland Jack 12.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Lost in New York Feb. 26; fair house; performance good. The Girl from Chili 4. Who, What, When, Minstrels 6 crowded.

FOSTORIA.—ANDRE OPERA HOUSE (H. C. Crandall, manager): Rosemary Rehfuss in The Tyranny of Tears Feb. 26 to small but pleased house. Eli Hunter's Minstrels 4. A Day and a Night 6.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Harry Dickson, manager): The Girl from Chili 3 pleased S. R. O. house. A Runaway Coach 17. High School Rehearsals 18. Peaceful Valley 21.

PIQUA.—OPERA HOUSE (J. C. Reis, manager): Tichnor Feb. 27; fair house; pleased. The Hottest Coon in Dixie 28; crowded house; performance good. Holland Holland 6. The Gay Coon 12.

XENIA.—OPERA HOUSE (C. L. McClellan, manager): The Gay Coon 27; fair house; good performance; Alma Dunbar deserves mention. The Cadet Minister 28. Isaac Read 29. Creatures and 31.

DUCTILE.—TOLBASTE OPERA HOUSE (E. V. Conner, manager): Eli's Minstrels Feb. 26, 27; good co.; performance excellent. Page's Real Boy 27; good house and co. Robinson co. 3-5.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Orton, manager): Hilliard Holland in The Power Behind the Throne Feb. 28 to large and appreciative audience. Robinson Entertainers 12.

NEWARK.—AUDITORIUM (J. R. Brockunier, manager): A Wise Guy 4 pleased large house. Chicago Stock co. 10-12.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Rob. E. W. L. Bass, actor and humorist 5. Thelma 18. A Wise Monitor canceled.

STEUBENVILLE.—GLYMPIA (F. J. Wagner, manager): Page's Baby 5 failed to appear. A Wise Guy 7 to good house.

ELYRIA.—OPERA HOUSE (H. A. DeSpeyn, manager): Night Owls 6. Blind Dykeys 10-12 and 13. Robert Downing 18.

KENT.—OPERA HOUSE (D. R. Green, manager): Robert Downing 7. The Convict's Daughter 12. Eggin's U. T. C. 20.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McCabe, manager): Dark.

BRYAN.—JONES' OPERA HOUSE (Shurtleff and Mather, managers): Imperial Dramatic co. 10-12.

NAPOLEON.—OPERA HOUSE (J. M. Singer, manager): Dark.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): A Thoroughbred Tramp 2 to big business. Other People's Money 3. Dunbar Ideal Opera co. 4, 7. Two Rich to Marry 5. Wrecked, the Earth 9.

ENID.—OPERA HOUSE (J. S. Shumaker, manager): Dunbar Ideal Opera co. in Fra Diavolo Feb. 26; excellent performance; large audience. Two Rich to Marry 27; good performance; fair business.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): The Rich to Marry Feb. 28 failed to please good house. Gus Sun's Minstrels 4. Other People's Money 6.

KINGFISHER.—GRAND OPERA HOUSE (C. P. Wicknaller, manager): The Rich to Marry Feb. 26; poor co.; fair business. Gus Sun's Minstrels 5.

SHAWNEE.—OPERA HOUSE (Geyer Brothers, managers): Other People's Money 4. Governor Bob Taylor, lecturer, 5.

PERRY.—GRAND OPERA HOUSE (J. B. Tate, manager): Wagon Comedy Co. Feb. 24-1; good co.; fair business. Two Rich to Marry 4.

GUTHRIE.—BROOKS' THEATER (J. H. Brooks, manager): A Chauncey Olcott Comedy Feb. 24; good co.; excellent business. Two Rich to Marry 7.

OREGON.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Annie Hasley co. Feb. 24-1 in A Texas Wife, For the Flag, Fair Columbia, Red Cross, Old Glory, The Two Orphans, and For Her Country's Daughter; co. very good; fair business. Minnie's U. T. C. 4.

BAKER CITY.—BAKER CITY THEATER (J. H. Moore, manager): Stetson's U. T. C. Feb. 26; acting excellent; co. good; large audience. Daniel Boone Baily 12.

LA GRANDE.—STEWARD'S OPERA HOUSE (O. H. Steward, manager): Texas Lees and Rube Dandy 6. Burns Brothers' Minstrels 10. A White Elephant 15. A Round of Happy 21.

PENNSYLVANIA.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Gray, manager): For Her Sake co. reached here Feb. 24, but found everything shut down; no rental here and went to Shenandoah 25, where co. presented A Country Kid to fair house. Co. is a good one, and will be seen here to advantage. Manager Kaier was out of town. Coming: Feb. 27, Rose Melville co.; March 1, Frederick Bros.' Comedians; 3, Lyceum Theater co.; 4, Rose Melville co.; 5, Lyceum Theater co.; 6, Rose Melville co.; 7, Lyceum Theater co.; 8, Rose Melville co.; 10, Lyceum Theater co.; 11, Rose Melville co.; 12, Lyceum Theater co.; 13, Rose Melville co.; 14, Lyceum Theater co.; 15, Rose Melville co.; 17, Lyceum Theater co.; 18, Rose Melville co.; 19, Lyceum Theater co.; 20, Rose Melville co.; 21, Lyceum Theater co.; 22, Rose Melville co.; 24, Lyceum Theater co.; 25, Rose Melville co.; 26, Lyceum Theater co.; 27, Rose Melville co.; 28, Lyceum Theater co.; 29, Rose Melville co.; 31, Lyceum Theater co.; April 1, Rose Melville co.; 2, Lyceum Theater co.; 3, Rose Melville co.; 4, Lyceum Theater co.; 5, Rose Melville co.; 7, Lyceum Theater co.; 8, Rose Melville co.; 9, Lyceum Theater co.; 10, Rose Melville co.; 11, Lyceum Theater co.; 12, Rose Melville co.; 14, Lyceum Theater co.; 15, Rose Melville co.; 16, Lyceum Theater co.; 17, Rose Melville co.; 18, Lyceum Theater co.; 19, Rose Melville co.; 21, Lyceum Theater co.; 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Dramatic co. in The Angel of the Alley 6; business good.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Reis, manager): Schiller Stock co. 3-8 in The City of New York, Monte Cristo, Dora Thorne, Countess of the Poor, Jesse James, and U. T. C. Producers. C. The Gravekeeper 12. Peck's Bad Boy 13. Regular Rialto 18.

TITUSVILLE.—OPERA HOUSE (John Gatens, manager): Erwood Stock co. Feb. 23-1; good business and co. Plays: The Power of Gold, Master and Man, A Irishman's Love, The Westerner, Under Two Flags, and The Blue and the Gray. The Columbia Opera co. 10-15.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, business-manager): Midnight in Chinatown Feb. 27; small house; performance fair. Eight Bells 28 pleased good house. Florodora 4; fine performance; good house. White's Faust C. Two Little Vagrants 8.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): The Wrong Mr. Wright Feb. 28; good business; excellent performance. A Thoroughbred Tramp 5; fair business and performance. Down and Up 7. Peck's Bad Boy 13.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee): Our New Minister 5, despite the blizzard, pleased big house. The American Girl 6. Two Merry Tramps 10. Down and Up 14. Si Plunkard 27.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): Keene, magician, 5; good performance; benefit of Reliance Fire co.; to fair business. Sawtelle Dramatic co. 10-12. Caught in the Web 13.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. C. Fish, manager): Little Trixie Feb. 28; good house pleased. Midnight in Chinatown 3. Caught in the Web 11. Peck's Bad Boy 19. Frou-Frou April 2. Railroad Jack 19.

SHENANDOAH.—THEATRE (Nathan Appell, lessee; Arthur G. Snyder, manager): Jesse James, the Missouri Outlaw 4 to topheavy house. Kings and Queens Burlesquers 8. The Irish Pawnbrokers 14. Down and Up 21.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Klark and Scoville co. Feb. 24-29 in A Country Kid, The Silent Partner, and Uncle's Holiday; performances very good; business fair. Si Plunkard 4; business fair; performance good.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Grable and Downer, managers): Caught in the Web 3; good attraction; fair audience. Lodge No. 337, F. and A. M., concert (local) 4 to large and pleased audience. A Thoroughbred Tramp 10.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): Lopers' Lane Feb. 27 pleased good house. Midnight in Chinatown 4; medium house. A Jolly American Tramp 6. Eugene Cowles' Concert co. 8. Schiller Stock co. 10-15. Shore Acres 22.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): A Country Kid 4 to S. R. O.; co. and specialties very good. Bennett and Moulton co. 10-15. Two Merry Tramps 18. The Minister's Son 21. Della Fox 25. Caught in the Web 28.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Eight Bells Feb. 27 to large house. A Jolly American Tramp 5 to fair business. May Fiske co. 8. Hearts of the Blue Ridge 10. Columbia Comic Opera co. 17-22. A Runaway Girl 28.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Tim Murphy in A Capital Comedy 1 to fair house. Innes' Band 13. Schiller Stock co. 17-22.

SOUTH FORK.—THEATRE (W. I. Stineman, manager): Ramblers Burlesquers 3 pleased fair house. The Misses Hilton and Maxwell deserve special mention. Lost in New York 13.

RIDGWAY.—OPERA HOUSE (James E. Magisale, manager): Soderman Sextette Feb. 28; good concert; small house. Midnight in Chinatown 5; small house; poor co. Yon Yonson 27.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Medley and Rohrkaste, managers): Alice in Wonderland 5, 6; fine entertainment; big business. White's Faust 8. Midnight in Chinatown 11. Jesse James 12.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Hawthorne Musical co. 6, auspices Central Lyceum Bureau.

[illegible]G.—NEW OPERA HOUSE (H. E. Spyker, manager): Dark.

LOCK HAVEN.—OPERA HOUSE (J. H. Musser, manager): Dark.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Are You a Mason 13.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Katherine Rober co. 3-8 in Madame Sans Gene, Under Two Flags, The Little Minister, Way Down in Maine, The Two Orphans, and Nick Carter; specialties by Kitamura's Imperial Japanese Troupe. Miss Rober was well received after an absence of six years from this place. Kitamura's Troupe made a decided hit; rest of co. very good; excellent business. The Eleventh Hour 10-12. Marshall's Minstrels 13-15.—MUSIC HALL (George A. Carpenter, manager): Jennings' Banjo, Mandolin and Guitar Club 10.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Sky Farm Feb. 27 to capacity. A Texas Steer 28; fair house and performance. The Shamrock 3 to fair house; poor attraction. Thelma 4 to small house; performance fair. York State Folks 6. The Little Minister 10. M'liss 17. Florodora 19. Quincy Adams Sawyer 21. Aubrey Stock co. 31-April 4.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): The Actor's Holiday 1 to fair houses. Harry Jenkins co. 3-8 to small houses. Thelma 10. The Little Minister 12. Local 17. M'liss 18. Railroad Jack 21.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Human Hearts Feb. 28; good performance; fair house. John L. Sullivan and Vandeville 10. Local 15.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Human Hearts was enjoyed by fair house Feb. 27. Bennett and Moulton co. 17-22.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The city continues full of Exposition visitors and crowded theatres are the rule. R. D. MacLean and Odette Tyler in The School for Scandal Feb. 26; delightful performance; fair business. Adelaide Thurston in Sweet Clover (return) 27 to larger audience than on previous visit. Otis Skinner in Francesca da Rimini 1 furnished one of the star performances of season. The fine work of Otis Skinner, Marcia Dresser, and others of the co., and the beautiful stage settings, were liberally applauded by crowded house. Mary Mannering 3 captivated large audience with her artistic impersonation of the winsome Janice Meredith. The Casino Girl 4; elaborate production; full house. Haverly's Minstrels 5. The Burgomaster 8. Are You a Mason.——ITEM: Admiral and Mrs. Schley and Captain Richmond P. Hobson, who were here last week in connection with the Exposition as guests of the Daughters of the Revolution, attended the performances of Adelaide Thurston and Otis Skinner by invitation of Acting Manager Mathewes, and on each occasion both made speeches in response to the audiences' demands.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Adelaide Thurston in Sweet Clover Feb. 26; good house; performance first-class. Finnigan's Ball 27 to fair house. R. D. MacLean and Odette Tyler in The School for Scandal 28 to large and enthusiastic audience. Otis Skinner 4. Mary Mannering 5. The Casino Girl 6.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Finnigan's Ball Feb. 28; performance good; fair house. R. D. MacLean and Odette Tyler in The School for Scandal 3; performance very good; costumes handsome; fair audience.

DARLINGTON.—THEATRE (George Henry McKee, manager): R. D. MacLean and Odette Tyler in King John Feb. 27 to largest audience of season; performance fine. Fabio Romani 7.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, manager): Rentfrow's Jolly Pathfinders Feb. 24-28; poor business owing to bad weather. Harris and Parkinson Stock co. 3-8.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Rosenger, manager): R. D. MacLean and Odette Tyler 1; good house; excellent performance. Fabio Romani 8.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Finnigan's Ball 8. Haverly's Minstrels 14.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Frederick Warde in The Mountebank Feb. 25; excellent performance; good house. Rose Coghlan 4. Grace Hayward co. 4-9. Slayton Grand Concert co. 12.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Two Nights in a Bar Room Feb. 28 to fair house. North Brothers' Comedians 3-8. William Owen (return) 15.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Richard Golden in Old Jed Prouty did well Feb. 26. The Rogers Brothers in Washington 20-1, Feb. 26. La Gioconda was produced by Reherval Opera co. 3-6. La Gioconda was produced the opening night and Carmen and La Juive at matinee and night 5; business excellent; enthusiastic audiences; superb stage effects. H. C. Goodwin and Maxine Elliott in When We Were Twenty-one 4 to overflowing house. Ellery's Royal Italian Band 8, 10. Arizona 11, 12. Josef Hoffman, pianist, 13. Faust Matinee 14, 15.——AUDITORIUM (Seephorn & Hitchcock, managers): The second week of the Glasgow Stock co. 3-8 witnessed a good production of The Last Paradise with the return of the Memphis favorite, Al. W. Fremont, to the cast; business very good. Mr. Potter of Texas 10-15.

DYERSBURG.—GEORGIA OPERA HOUSE (W. C. Paris, manager): East Lynne Feb. 5 to small but pleased audience. Mamma's New Husband 12, and Quo Vadis 14 canceled. U. T. C. co. 17 were prevented from presenting U. T. C. by the people of the town and substituted Ten Nights in a Barroom to small audience. Harry Ward's Minstrels 20 to good house. In the Rockies 21 failed to appear. Faust 26; good house and performance; co. also booked for 27, but second performance prevented by violent rainstorm. The Evil Eye 3. Barlow and Wilson's Minstrels 6. Quo Vadis 12. Irving French co. 13-15.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Richards and Pringle's Minstrels Feb. 26; topheavy house; fair performance. The Four Cohans in The Governor's Son delighted medium house 27. Jefferson De Angelis in A Royal Rogue pleased large audience 28. Chicago Glee Club (Lyceum course) 3; big house pleased. Boston Sextette 6. Finnigan's Ball 11.——ITEM: During the performance of The Governor's Son Feb. 27 a telegram was received announcing the death of L. C. Behman, the proprietor. The co. were not notified until after the performance.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): The Governor's Son Feb. 26 pleased good house. Richards and Pringle's Minstrels 27; house and performance fair. Jefferson De Angelis in A Royal Rogue 1 delighted fair house. Royal Italian Band 3, 4; excellent concerts; good houses. Reherval Opera co. 6. Finnigan's Ball 10. Joshua Simpkins 13. Rogers Brothers 14. Lewis Morrison 17.

MURFREESBORO.—MASON'S OPERA HOUSE (Avant, Fox and Lytle, managers): Sam Jones, lecturer Feb. 26; good audience pleased.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, manager): Quo Vadis pleased fair house Feb. 24. Arizona 25 to S. R. O.; good performance. Ex-Governor Bob Taylor lectured on "The Old Plantation" (auspices Lyceum) 26; large attendance; excellent lecture. The Wrong Mr. Wright 2; good co.; slim attendance. Josef Hofmann 6. The Village Parson 9. Baldwin-Melville co. 16-22. Otis Skinner 19. Black Patti's Troubadours 23, 24. A Royal Prisoner 27. Faust 28.——EMPIRE OPERA HOUSE (James T. Brady, manager): Curtiss Comedy co. closed their four weeks' engagement 1. Plays: Utah, The Little Detective, and After the War; co. fair; specialties good; good business. Ashley Rush co. 2-15. Olympia Opera co. 16-31.

WACO.—AUDITORIUM (George H. Walker, manager): A Breezy Time Feb. 24 to slim house; poor co. Sousa's Band pleased crowded house 25. Arizona 27 to fair business; performance enjoyed. Governor Bob Taylor (Star Course) lectured on "The Old Plantation" 1 to S. R. O.; audience delighted. Maloney's Wedding Day 3. The Village Parson 6.——THE GRAND (John Schwartz, manager): Morey Stock co. for the second week of engagement presented A Noble Revenge, Frou-Frou, Cleopatra, Monte Cristo, and The Warning Bell to large and pleased audiences. May Stewart co. 3-8.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwald Theatrical Circuit Co., lessees; R. Bergman, manager): Ex-Governor Bob Taylor gave his lecture on "The Old Plantation" to small but well pleased house Feb. 25. Quo Vadis 26; good house; excellent co.; play well staged. Baldwin-Melville co. 27-3 in The Banker's Daughter, The Two Orphans, David Garrick, Devil's Web, and Ten Nights in a Bar Room to S. R. O. at every performance; co. pleasing. The Wrong Mr. Wright 5. Josef Hoffman, pianist, 7.

DENISON.—OPERA HOUSE (M. L. Epstein, manager): Engineers' National Convention Feb. 24. Sousa's Band 27 to splendid business. The Village Parson 28; light receipts; deserved better business. Old Maids' Convention (local) 3, auspices Maccabee Lodge. Arizona 4.——ITEM: Knobs o' Tennessee 1 failed to materialize, owing to illness of leading lady. Paris and Greenville, Texas, dates canceled and co. remains here until 4.

DALLAS.—THEATRE (George Anzy, manager): The Evil Eye Feb. 24; good business; co. fair. Reherval Opera co. 25 in Carmen and La Juive to well filled houses. Sousa's Band charmed appreciative audience 26. Maloney's Wedding Day 27; fair performance and house. Arizona 28; fine co.; full house. The Village Parson 1; very good business. Josef Hoffman 3. Baldwin-Melville co. 4-8. Otis Skinner 25.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Sousa's Band delighted large house Feb. 24. Quo Vadis 25 to fair attendance; co. good. Arizona 26; strong co.; good business. The Knowles, hypnotists, amused large audiences 27-1. Performance 1 was for the benefit of the Elks; proceeds amounted to $300.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Reherval French Opera co. in Les Huguenots Feb. 24 to well filled house. The Village Parson 25; fair house; performance satisfactory. Sousa's Band pleased full house at matinee 26. Maloney's Wedding 28; strong co.; fair houses. Arizona 1; excellent co.; full houses.

ABILENE.—LYCEUM THEATRE (W. Saunderson, manager): The Village Parson Feb. 24; good house and co. Gus Sun's Minstrels 27 to S. R. O.; excellent co. Curtiss Comedy co. 10-15. Governor Bob Taylor, lecturer, 17.——ITEM: Manager Saunderson gave Sun's Minstrels a banquet in Elks' club rooms after performance Feb. 27.

BEAUMONT.—KYLE OPERA HOUSE (E. M. Weiss, manager): Braunig Stock co. Feb. 25-27; large houses pleased. Quo Vadis 28; excellent performance; big business. Columbia Stock co. 4-7. The Wrong Mr. Wright 8.——ITEM: The Braunig co. played to such large houses that they secured a return date for one week, commencing April 7.

BILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): A Breezy Time Feb. 25; fair house and performance. Olympia Opera co. 26; good house; excellent performance. The Wrong Mr. Wright 27; fair house; fine performance. Maloney's Wedding Day 1; fair house; good performance. House now closed for season.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Passion Play Pictures Feb. 19; light business. Maloney's Wedding Day 20; small house. Sag Harbor 21; fair business. The Village Parson 25; small house; co. good. Gus Sun's Minstrels 28; full house; performance good. Knobs o' Tennessee 27; poor house and co.

BROWNWOOD.—MIRTH OPERA HOUSE (J. W. Hall, manager): Hoyt's Comedy co. Feb. 24-1 pleased good houses in A Soldier of Algiers, The Power of Money, The Volunteer, The James Boys, A Woman's Honor, Little Jude, and Faust. A Breezy Time 4. Monte Cristo 8.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, managers): Rutledge Dramatic co. Feb. 24-26 in The Senator's Daughter, A Jolly Bachelor, Dixie Land, and Under Two Flags to good business; co. first-class. Sag Harbor 27 to good business; excellent co. Frank De Leon's Comedians 3-8.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Arnold Stock co. Feb. 24-1 to capacity in In Honor Bound, Just Before Dawn, Peck's Bad Boy, Sapho, The Fatal Wedding, and An Unequal Match; strong co. Married for Money 3. Blind Tom 8. A Breezy Time 25.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, lessees): Olivea Stock co. Feb. 24-27 in Moths, Pawn Ticket 210, and Hello, Bill to fair business; co. good. Olympia Opera co. (return) 10, 11. Hoyt's Comedy co. 17-19 canceled. May Stewart 28.

PARIS.—PETERSON THEATRE (W. E. Knight, manager): Sag Harbor Feb. 25 to fair business; good performance. The Evil Eye 26; good business and performance. The Village Parson 27; poor house; fair co. Arizona 5.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, manager): The Wrong Mr. Wright Feb. 24; splendid co.; good business. The Evil Eye 25 to capacity. Sousa's Band 27, matinee, to good business.

TEXARKANA.—HARDIN OPERA HOUSE (W. C. Hardin, manager): The Evil Eye Feb. 27 pleased good house. Sag Harbor 1 to small houses. Rutledge Dramatic co. 3-8. Arizona 6.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Arizona Feb. 24 pleased crowded house. Maloney's Wedding Day 12. General Gordon, lecturer, 19. A Breezy Time 21.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Minstrels (amateur) 3. All a Mistake 4. Concert (auspices W. O. W.) 5. Sam Jones, lecturer, 7.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Henry Hauschild, Jr., manager): Nashville Students Minstrels Feb. 27; good performance; large house. Schubert Symphony co. (Star Course) 3. Maloney's Wedding Day 8. A Breezy Time 17.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Borderland (local) Feb. 27; good performance and house. Maloney's Wedding Day 4. The Village Parson 7.

TEMPLE.—EXCHANGE OPERA HOUSE (James Budd, manager): Harry Beresford in The Wrong Mr. Wright 1 pleased large audience.

NEW BRAUNFELS.—SEEKETZ OPERA HOUSE (Seeketz and Babel, managers): Curtiss Comedy co. 2-5 to good houses.

SHERMAN.—OPERA HOUSE (L. Sarason, manager): Maloney's Wedding Day Feb. 24; fair business. Knobs o' Tennessee 28; small house.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Sag Harbor Feb. 26; large business; excellent performance. Morey Stock co. 3-8.

EL PASO.—MAY'S OPERA HOUSE (F. S. Ryan, manager): Gus Sun's Minstrels Feb. 24; good house and performance.

TEXARKER.—OPERA HOUSE (A. H. Miller, manager): A Breezy Time Feb. 26; performance excellent; business fair. Monte Cristo 4.

TAYLOR.—OPERA HOUSE (F. R. Carradine, manager): Dark.

CLARKSVILLE.—THALIA OPERA HOUSE (Robert McIlhoy, manager): Hogan's Alley 12.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Salt Lake Opera co. in Martha Feb. 26 to good business. Performance a testimonial benefit to Arvilla Clark, one of the principals of the co., who departs shortly for Berlin to study. Arizona 27-29 to capacity; audiences pleased. Grace Elliston and Frank Campeau, well known here, received warm receptions.——GRAND THEATRE (Paul Hammer, Jr., manager): Too Rich to Marry 26-28; good audiences pleased. Bartow Brothers' Minstrels 27-29 to capacity; good performances.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Rose Coghlan 13. Human Hearts 19.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): A Trip to the Circus Feb. 24 to small house; poor performance.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): James R. Waite in Uncle Terry Feb. 27; large audience; first-class performance. Wills Comedy co. 6-8 in Two Old Cronies and At Atlantic City. Stetson's U. T. C. 10. Redpath Ladies' Orchestra 19. Lee-Beggs Stock co. 20-22. Out of the Fold April 8.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): The Little Minister 5; business good; co. capable. Town Topics 11. The Fast Mail 12. Pennsylvania 15. A Bunch of Keys 22. Pauline, hypnotist, 24-29. Ethan Allen Club Minstrels April 3. In Old Kentucky 5. J. H. Stoddart 7. Out of the Fold 9.

BELLOWS FALLS.—OPERA HOUSE (C. E. Capron, manager): The Fast Mail 5; fair house; performance good.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager. The Fast Mail Feb. 28 pleased fair house. The Little Minister 7.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): Stetson's U. T. C. 7. The Tide of Life 10. The Fast Mail 11. Pennsylvania 17.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Tide of Life 11.

VIRGINIA.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Booker, managers): Joseph Murphy 10. Are You a Mason 11. The Casino Girl 14. Bijou Musical Comedy co. 15. West's Minstrels 18. Finnigan's Ball 19. The Burgomaster 20. Grace George 21. Primrose and Dockstader's Minstrels April 8. Spooner Dramatic co. commences a ten-weeks' run 9.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Edward P. Ellis (Star Course) Feb. 27 pleased large audience. Keene-Everett co. 7, 8 failed to appear. Bijou Musical Comedy co. (Elks' benefit) 12. Ell Perkins (Firemen's benefit) 13. Finnigan's Ball 17. Ottumwa Male Quartette (Star Course) 24.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Otis Skinner in Francesca Da Rimini Feb. 26 to large and delighted audience. Paderewski 27; large audience. Mary Mannering 8. Are You a Mason 12. The Casino Girl 13. Joseph Murphy 14.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): The Adams (Knights of Pythias benefit) 6. R. D. MacLean and Odette Tyler 8. The Casino Girl 11.

STAUNTON.—OPERA HOUSE (Bartman and Shultz, managers): Roney Boys' Concert co. 4 to good business; fine concert. Payton Sisters' Comedy co. 3-8 failed to appear.

NORFOLK.—ACADEMY OF MUSIC (T. G. Leath, lessee; A. B. Duesberry, manager): Mary Mannering 7. Are You a Mason 10. Joseph Murphy 11, 12.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Casino Girl 12. The Burgomaster 14.

HARRISONBURG.—ASSEMBLY HALL (W. C. Switzer, manager): Dr. Fox, lecturer, 13.

PORTSMOUTH.—LYCEUM THEATRE: Dark. Elvie Burnett Concert co. at Y. M. C. A. Hall 11.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Dark.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, manager): The Princess Chic Feb. 24, 25; good co.; large business. Madame Nordica 26; excellent concert; crowded house; receipts $2,500. Daniel Sully in The Parish Priest 27, 28; fair business. Play well presented.——AUDITORIUM (Harry C. Hayward, manager): Della Pringle co. in Faust 24; fair co.; large business. For Her Sake 25-27; good co.; fair business. Whose Baby Are You 28-1; good performances; large attendance.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Whose Baby Are You Feb. 24; good house pleased. Whitman Athletic Vaudeville show (local) 28 to good business. Fisher and Van Cleve co. 3-8. The Man from Mexico 13. Florence Roberts 20.

WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Whose Baby Are You Feb. 2; business and performance fair.

WEST VIRGINIA.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (Lynn S. Hornor, manager): Van Dyke and Eaton co. Feb. 24-1; fair co. to S. R. O. Plays: Credit Lorraine, The Three Musketeers, After the Ball, The Indian, When Friends Are Foes, Two Nights in Rome, The Parisian Princess, and A Soldier's Sweetheart. Two Merry Tramps 4. Liquid Air lecture 7. Elks' Minstrels 11.——ITEM: During the second act of performance 26 the electric light wires became crossed and set the curtain on fire. A panic resulted that came near being serious, but no one was injured and the fire was soon extinguished.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): Two Merry Tramps Feb. 26; excellent co.; good business. Servias' Entertainers 6. Hogan's Alley 13. The Span of Life 19. Railroad Jack 26.——ITEM: No performances were given last week, on account of the burning of the electric light plant 1. Incandescent gas lights have been substituted until the new plant is repaired and the house is ready to be reopened.—The local order of Elks are giving a series of entertainments every Tuesday night that are proving successful.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Fiddle-Dee-Dee 6, 7. Reeves-Smith 8. Hi Henry's Minstrels 12. Up York State 15.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Down and Up Feb. 28-1; fair business. At Cripple Creek 3-5 to S. R. O. Papa's Baby 6-8 failed to appear. Grimes' Cellar Door 7, 8. Frankie Stock co. 9-15.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): The Village Parson Feb. 28 canceled. Papa's Baby 1; good co.; big business. Van Dyke and Eaton co. 3-8 opened to big business. Pudd'nhead Wilson 10. A Wise Guy 12. The Girl from Chili 17. Eight Bells 21.——ITEM: Papa's Baby co. was attached here by the Nichols Sisters for back salary. A settlement was not effected and the co. closed here.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Ten Nights in a Barroom 3; fair business. Lecture on liquid air 5. Pudd'nhead Wilson 6. Thelma 10. Frou-Frou 11. R. D. MacLean and Odette Tyler 14. Tennessee's Pardner 24. Sousa's Band 29.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): House opened 4 to large audience with Our New Minister; pleasing performance. The American Girl 5 pleased large audience. Two Merry Tramps 8. Down and Up 11.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): Grimes' Cellar Door Feb. 28; performance poor; business good. Two Merry Tramps 3 to S. R. O.; fair performance.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Grimes' Cellar Door canceled. The Minister's Son and A. W. Hawkes postponed on account of flood.

MONONGAH.—COLISEUM OPERA HOUSE (Carl Currey, manager): Creed's Comedians Feb. 24-1 pleased S. R. O. audiences. Hogan's Alley 11.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Creed's Comedians 5-8.

WISCONSIN.

APPLETON.—THEATRE (Jack Hoefler, manager): Peaceful Valley 1; fine business. Alden Bass and Polly Stockwell made good impressions. Gorton's Minstrels 10. Sousa's Band 12. James O'Neill 13. When Reuben Comes to Town 15. Minstrels (local Spanish-American War Veterans) 17. A Runaway Match 21. Cleveland's Minstrels 22. Frederick Ward 25. Peck's Bad Boy 29. King Dodo April 1. Pearl 7. David Crockett 8.——OPERA HOUSE (J. W. Thickens, manager): Naughty Anthony 1 to fair business. Robert Folsom and Marie Dore pleased. Kelley's Female Minstrels 7.——ITEMS: Manager Hoefler is booking Sunday night attractions for the theatre.—Manager Hoefler's stock co. opens here for a two weeks' engagement about June 1.—The Lawrence University Mandolin and Glee Club of this place start on a two weeks' tour of the southern part of the State the last of the month.—It is rumored that Manager Thickens, of the Opera House, has been selected to manage the new theatre to be built at Neenah, Wis.

MARINETTE.—SCHEIF'S OPERA HOUSE (Charles T. Greene, manager): James O'Neill in Monte Cristo Feb. 24 pleased S. R. O. Virginia Harned, who is a Marinette woman, was given a tremendous ovation in this, her first professional appearance in her native town. Katharine Ridgeway Concert co. 25; full house and performance. Peaceful Valley 28. Alden Bass and Polly Stockwell divided honors; house small. Frank Long Stock co. 3-8. Sousa's Band 10. Frederick Warde 21. Gorton's Minstrels 25. King Dodo 27. Francisca, magician 28. Old Jed Prouty 31.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Gorton's Minstrels pleased big house Feb. 28. Al. Newton had something new and clever to offer in hoop rolling. Bertha Kunz Baker, reader, pleased big house 28. Lyric Ladies' Orchestra to good house 2. Sporting Life pleased big house 4. William Desmond did strong work. The County Fair 11. Milwaukee Glee Club 14. A Cavalier of France 21. Peck's Bad Boy 24. The Starbucks 2. King Dodo 4.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): The Telephone Girl Feb. 24 to big business. Yon Yonson 25 to capacity. The Girl from Maxim's 26 to good house. Madame Modjeska and Louis James 3. Mam'selle 'Awkins 10. In Australia 11. Frederick Warde 15. Sousa's Band 17. King Dodo 20. Old Jed Prouty 24.——MUSIC HALL (E. O. Alvord, manager): Dark.

MANITOWOC.—TURNER'S OPERA HOUSE (Ed Schmitz, manager): When We Were Twenty-one Feb. 26 to large and pleased audience; good co. and performance. Alden Bass in Peaceful Valley 2; very good performance; fair audience. Kelley's Ladies' Minstrels 6.——OPERA HOUSE (Stephen Krainik, manager): Stetson's U. T. C. canceled. Franklyn Rye co. 3-8.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Hon. Henry Watterson on "Abraham Lincoln" Feb. 26 to good audience. Gorton's Minstrels 28; good "old-time" minstrel show; large audience. Ferris Comedians opened 3 for week in The Indian; good performance; immense audience.——ITEM: C. E. Stutzman joined Gorton's Minstrels at Baraboo 2.

SHEBOYGAN.—OPERA HOUSE (J. R. Stoddard, manager): Alden Bass in Peaceful Valley Feb. 24 to large and pleased audience. Naughty Anthony 4 to good business.——ITEM: THE MIRROR correspondent is in receipt of two fine souvenirs from The Dairy Farm co., forwarded by W. H. Stoddard, who is with the co.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Yon Yonson Feb. 24 pleased crowded house. Mam'selle 'Awkins 12. A King's Rival 14. Sousa's Band 16. Frank E. Long co. 17-22. Old Jed Prouty 25. Hunting for Hawkins 3.——ITEM: Mrs. Pearl Riddings of The Telephone Girl co. visited Mr. and Mrs. Seeger last week.

GREEN BAY.—THEATRE (John B. Arthurs, manager): Kinodrome pictures Feb. 22, 23 to fine business. James O'Neil in Monte Cristo 25; S. R. O.; excellent production. Alden Bass in Peaceful Valley 27; fair house pleased. Mr. Bass received several curtain calls. Naughty Anthony 2 to big house. Lecture 5. Sousa's Band 12.

WATERTOWN.—TURNER OPERA HOUSE (R. A. Neuman, manager): Gorton's Minstrels 4 pleased fair audience. Sousa's Band 10. Fred Irwin's Burlesquers 18. Frederick Warde 23.——CONCORDIA OPERA HOUSE (O. C. Werthelmer, manager): At the Old Crossroads 28; good house; satisfactory performance. Old Jed Prouty 30.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. R. Haber and H. R. Potter, managers): At the Old Cross Roads 1; house and performance good. Naughty Anthony 3 pleased fair audience. Gorton's Minstrels 8. Sousa's Band 10. Ferris Comedians 11-15. When Reuben Comes to Town 17. Frederick Warde 24.

WAUSAU.—GRAND (C. S. Cone, manager): Martin's U. T. C. Feb. 25 pleased crowded house. Mozart Symphony concert, (auspices Y. M. C. A.) 26 pleased S. R. O. house. Peaceful Valley 4. A Runaway Match 8, 9.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): Durno-Emmett Combination Feb. 26 pleased crowded house. Martin's U. T. C. 2; large house. When We Were Twenty-one (return) 5. Frederick Warde 12.

LA CROSSE.—THEATRE (J. Straellpka, manager): The Telephone Girl disappointed light house Feb. 28. Yon Yonson 1; poor co. and house. Howard Dorset co. opened for week 3 in The Plunger to good business.

KENOSHA.—RHODE OPERA HOUSE (Geo Rhode, manager): Cleveland's Minstrels Feb. 28; fair house and performance. Olive Martin in At Valley Forge 2; good house and performance. Naughty Anthony 6.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Cleveland's Minstrels Feb. 27; fine audience; splendid performance. Sporting Life 2; good audience; entirely satisfactory performance. Naughty Anthony 5.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): When We Were Twenty-one delighted good audience Feb. 28. Peaceful Valley 6. Gorton's Minstrels 11. Sousa's Band 20.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, manager): When We Were Twenty-one 1; excellent performance; fair house. Peaceful Valley 5. Gorton's Minstrels 13.

BARABOO.—GRAND OPERA HOUSE (F. R. Shults, manager): Gorton's Minstrels Feb. 25; fair business; performance good. Maude Ballington Booth, lecturer, 11.

MERRILL.—BERARD OPERA HOUSE (Emil Knorr, manager): Peaceful Valley 5; co. good; house fair. A Runaway Match 10. Gorton's Minstrels 14. Barbour Theatre co. 30-April 5.

NEENAH.—GERMANIA OPERA HOUSE (John Schnider, manager): Durno-Emmett co. 1; performance good; crowded house.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, manager): Orpheum Extravaganza co. 2 packed house. Gorton's Minstrels 7. Sousa's Band 11.

OCONTO.—TURNER OPERA HOUSE (Albert Hidde, manager): The Kinodrome show 3-8; good houses; satisfactory entertainments. Sousa's Band 13.

PORTAGE.—OPERA HOUSE (A. H. Carnagie, manager): Peaceful Valley 7.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, manager): Dark.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Peck's Bad Boy 31.

WYOMING.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): A White Elephant Feb. 19; good co.; small house. Barlow Brothers' Minstrels 24 to S. R. O

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supporting co. good; fair audiences. The Little Minister 3, 4, with Frances Stevens as Lady Babbie; excellent performance; good business. Boston Lyric Opera co. 5-8. The Climbers 10, 11. Foxy Quiller Opera co. 12, 13.—GRAND OPERA HOUSE (Joseph Frank, manager): The Tide of Life 6-8. French Beauties Burlesquers 10-12.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Willson, manager): King Dramatic co. Feb. 24-1 to fair business; scenery excellent; co. above average. Plays: A Ward of France, The Octoroon. Cumberland '61. The Bondman, and The Cherry Pickers. Eugenie Blair in Peg Woffington delighted fair house 3. Eleanor Montell shared honors with star. A Jolly American Tramp 5. The Gambler's Wife 10. Boston Lyric Opera co. 12.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Small, lessee; W. C. Martin, manager): Boston Lyric Opera co. 3, 4 pleased fair houses. George Giersmith, humorist, 7. The Climbers 12. A Runaway Girl 13. Foxy Quiller 14, 15. H. Stoddart 19.—VICTORIA THEATRE (D. P. Brannigan, manager): Dark.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Baker Stock co. in The Merchant Feb. 25, 26 and My Uncle's Will, A Kiss in the Dark, and A Quiet Family 27-1; good business; excellent performances. Co. closed engagement 1 and left for New York 2. Illiwen Jones, English tenor, 10, 11. Herbert Witherspoon, bass, 12, 13.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): Florence Roberts in Zaza and Sapho Feb. 27, 28; excellent performances; biz best. Jessie McLachlan concert 3. Daniel Boldy 6. The Christian 8.—THEATRE ROYAL (W. H. Lucas, manager): Lecture 4. A Guilty Mother 11, 12. Clara Mather' co. 17-22.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, manager): Devil's Auction Feb. 26; fair house; piece well staged; chorus large and pleasing; other good features. Eugenie Blair in Peg Woffington 28 to large audience. Miss Blair very clever. Miss Montell, Jessie Dale, and Alanson Learby deserve mention. A Runaway Girl 7.

STRATFORD, ONT.—THEATRE ALBERT (A. Brandenberger, manager): McIlwee, hypnotist, Feb. 24-28 to poor business; performances good.—STRATFORD OPERA HOUSE (R. W. Tuttle, manager): Devil's Auction Feb. 26; satisfactory performance; crowded house.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, manager): The Tide of Life 4 pleased good house. A Runaway Girl 10. Boston Lyric Opera co. 17.—PYNE: One attraction a week. Manager Pyne is strictly confining himself to 25 in the business; better business for each attraction in the result.

BERLIN, ONT.—OPERA HOUSE (C. H. Meyer, manager): Swedish Ladies' Quartette 1; fine performance; good house. Seeliger's Orchestra (local) 4; good concert and house. St. Jerome's College (local) 17.

PETROLEA, ONT.—VICTORIA OPERA HOUSE (Dickson and Hazlewood, leasing agents): Allan Terry Band, under direction of J. F. Palmer, 24. Side Tracked April 22.

GUELPH, ONT.—ROYAL OPERA HOUSE (H. Manley, manager): Devil's Auction 1 to S. R. O. Hicks Brothers' co. 3-5 pleased to large house. Concert (local) 17. Toher's quest 22.

CHATHAM, ONT.—GRAND OPERA HOUSE (J. P. Colvin, lessee; F. H. Wilson, manager): Devil's Auction Feb. 24; good co.; capacity audience. A Runaway Girl 6. Concert (local) 17.

QUEBEC, QUE.—PARA HALL (John R. Welsh, manager): George Gunnolfi Feb. 28 entertained good house. Owen A. Reilly Concert co. 12.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): McIlwee, hypnotist, 24-27 to small houses.

BRANTFORD, ONT.—OPERA HOUSE (J. W. Babcock, manager): Master Brothers' co. 13-15.

LETTER LIST.

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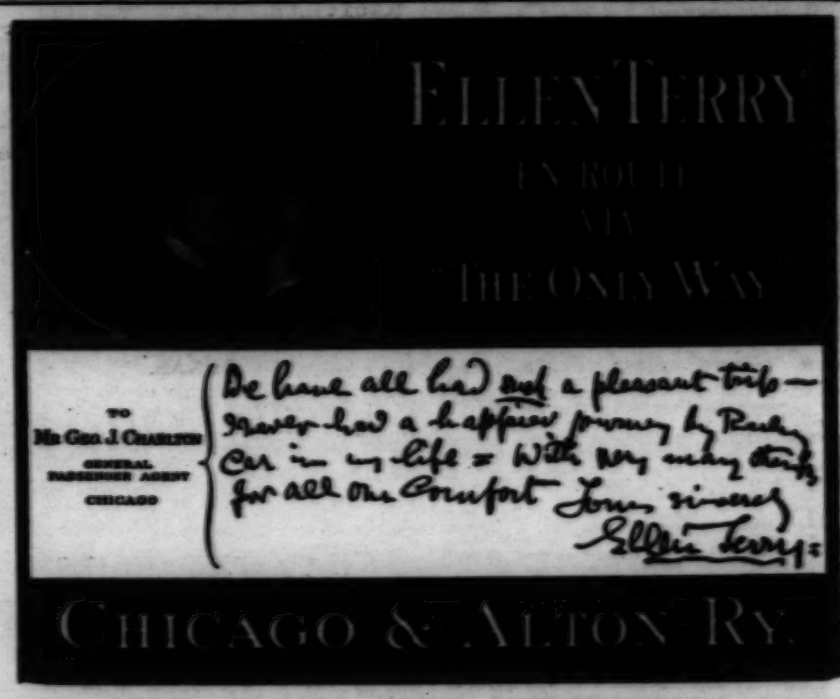

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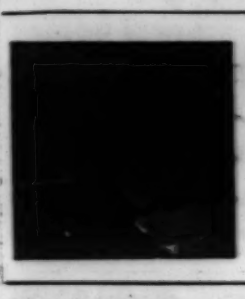

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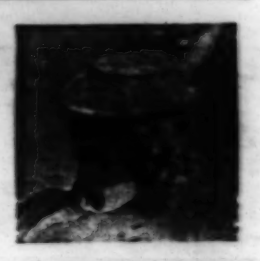

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